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MAR 16 1946

# *The Inland Printer*

MARCH  
1946



*It all boils down to...*



# a matter of cultivation

Soil, seed and weather may be perfect, but it takes continual cultivation to wrest a crop from any field. Printed selling recognizes the necessity for regular presentation of facts to create and maintain the favorable impressions that lead to sales. Printers and lithographers report increasing business as advertisers everywhere cultivate postwar fields. And they use Champion paper in all its grades... coated and uncoated for letterpress and offset, business papers, high gloss package wraps, envelope, tablet writing, papeterie and specialties. Champion paper helps the harvest.

THE *Champion Paper* AND FIBRE COMPANY... HAMILTON, OHIO



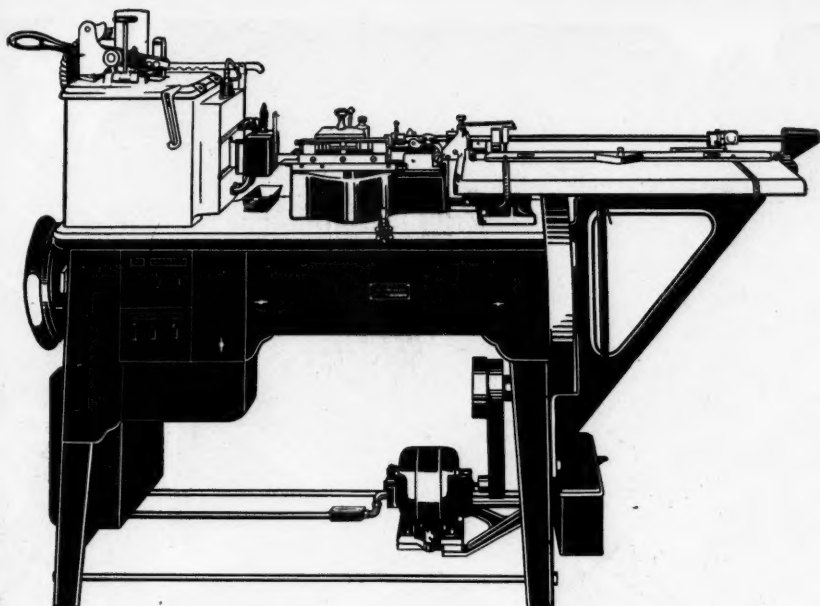
Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day  
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

District Sales Offices

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA • SAN FRANCISCO

Publ  
(Send  
Enter





# The Elrod . . .

*supplies strip material essential to efficient operation*

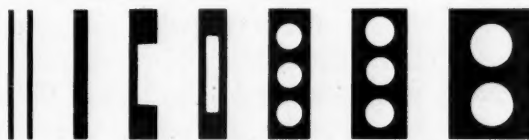
HE is a wise printer who makes sure that his composing room has an ample supply of leads, slugs, rule and base material, for any shortage in such materials soon runs up operating costs, causing extra expense that cannot properly be charged to the customer.

With plenty of Elrod-cast spacing material, base and rules handy to the compositor, jobs and pages go up easily and quickly, make-up is simplified, and lock-up is expedited by the use of new, accurate leads and slugs. The long strips of base material also are put to good use by the stoneman.

The Elrod produces material from 1 point to 36 points in thickness, the product being formed in the mold as one continuous strip of metal, cooled and solidified under pressure, and includes rule, spacing and base material, the latter adapted to cement-

ing or tacking of shell-cast lines or plates in place.

The simplicity of Elrod mechanism ensures only minimum operator attention, and mold changes are easily made. There is no complicated machinery to get out of order. Elrod material stands up to the exacting printing, electrotyping and stereotyping requirements of today.



Shown above are cross-sections of spacing and base material cast on the Elrod, which also produces excellent rule in long strips

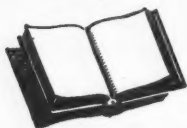
Let the Elrod help you attain efficient operation and truly economical production. Write us to send you complete information.

**Ludlow Typograph Company** • 2032 Clybourn Avenue, Chicago 14, Illinois

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1895, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1946, Maclean-Hunter Publishing Corporation.



this is the "hot house"  
where words—and  
tires—grow



## In BLACK and WHITE, HUBER RESOURCE-fulness STANDS OUT!

BURNING through millions of tiny jets, natural gas from Huber's own wells in Texas produces the soot called carbon black—the essential pigment of high-grade Huber news and publication inks. From these same "hot houses"—with the aid of Huber scientific research—came a specially developed carbon black for our Government's synthetic rubber program. Millions of tires that rolled along—to Victory—were made with Huber's famous WYEX Carbon Black, the official control pigment for all Government Rubber (GR-S) Production.

Carbon Black is but one of Huber's basic resources that makes possible the consistently high quality of Huber Inks. Because Huber, unique among ink manufacturers, controls most of its own raw materials *from the ground up*, Huber quality is recognized everywhere.

We are eager to share the benefits of wartime experience and research with the printing industry. Tomorrow, as in the past, count on Huber *resourcefulness* for the finest printing inks—color, as well as black.

J. M. HUBER, INC. *New York; Chicago; St. Louis; Boston; Huber, Ga.; Graniteville and Langley, S. C.; Borger, Texas.*

PRINTING INKS, PETROLEUM, NATURAL GAS AND GASOLINE,  
CARBON BLACKS, KAOLIN CLAYS, RUBBER CHEMICALS.



*"Our first Miller Press has served unfailingly for 16 years and continues to repay for itself every 2 years"*  
a true comment typical of others in hundreds of letters which have accompanied postwar orders for Miller Automatics — and which confirm the wartime message reprinted below.

# EARNING POWER

**Not merely the last word in design —**

**but superior low cost production distinguishing Miller**

**as a capital investment**



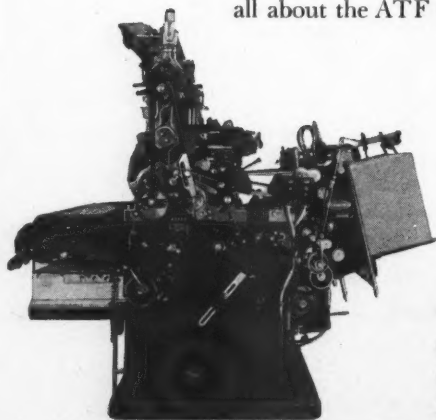
**"ATF CHIEFS PRODUCE  
HIGH-QUALITY WORK  
AT MINIMUM COST"**



**F**OR 22 years, Henry J. Rothman, proprietor of the Canterbury Printing Co., New York, concentrated on fine letterpress printing. Then, five years ago, he saw the march of time give new direction to fine printing, and he put in an ATF Big Chief offset press. Now he says, "It is a great salesman for the letterpress printer. Since we installed our Big Chief we have been able to satisfy all the printing needs of our customers."

Combining ATF Chiefs with ATF Kellys in your plant will give you the balanced shop so essential to the demands of today. The ATF Chiefs are as skilfully designed to produce high quality and economical offset lithography as the ATF Kellys have proved they can for letterpress.

Now that civilian needs can again be met, ATF has everything for an offset department from darkroom to pressroom. Right now, any ATF press can be reserved for future delivery. Ask the man who represents ATF for a copy of "Offset Answers" and to tell you all about the ATF Civilian Priority Delivery Plan, or write to us direct.



**ATF CHIEFS**  
are made in three sizes:  
14x20; 17x22; 22x29

## **American Type Founders**

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY

We are cooperating with the Committee for Economic Development. There are C.E.D. local committees in 2800 counties and communities. Consult the nearest one now, for help in speeding reconversion and providing maximum employment.







● **FINE COATED PAPER  
NEEDS NO OTHER NAME**

In the making of steel and glass, improved methods have continually produced better products for less. Yet these products remain steel and glass.

By "streamlining" the making of coated paper, Consolidated stepped-up printing qualities while reducing costs. *Though improved in quality and lower in price it remains fine coated paper and needs no other name.*

# *Consolidated* **COATED Papers** **AT UNCOATED PAPER PRICES**

In picturing such dainty things as lingerie or hosiery *paper surface is most important*. The perfectly smooth enamel-coating of Consolidated Papers reproduces faultlessly all the details and tone gradations of the finest engravings. Consolidated Coated also provides all other characteristics essential to quality printing.

Today, Consolidated Coated Papers are used regularly by advertisers for their most important catalogs

and brochures . . . and are preferred by outstanding printers as well as by an impressive list of national magazines, trade and technical journals.

## **Production Gloss Modern Gloss**

One of the Consolidated Grades (*weights down to 45 lbs.*) will meet almost every printing need.

**CONSOLIDATED WATER POWER & PAPER COMPANY**

HEAD OFFICE  
WISCONSIN PAPERS, WISCONSIN

Paper Division 444 . . . 444 N. 10th St.

SALES OFFICE  
200 N. LA SALLE ST., CHICAGO 1



## NEW FEDERATED LABORATORY IS OPENED AT WHITING, INDIANA

Research and laboratory control has always played a vital part in Federated's operation, production and service. This new \$100,000 laboratory, fully equipped with the most modern physical testing apparatus and spectrographic equipment, enhances our ability to control the quality of Federated aluminum, brass and bronze, babbitt, solder, type metal, die casting alloys and zinc dust and aid in the solution of our customers' problems.

The new laboratory at Whiting, Indiana, will render service to those located throughout the West. Our central research laboratory, located in Perth Amboy, New Jersey, will continue to handle the Company's general research program. Please feel free to avail yourselves of our facilities.

Federated Metals Division  
American Smelting and Refining Co.  
120 Broadway, New York 5, N. Y.  
Nation-wide service with offices  
in principal cities



Part of your selling is done when you can say:

# "Here's a paper you know!"

The Hammermill Bond watermark means "dependable paper" to your customers . . . and an easier sales job for you

"WE'LL USE HAMMERMILL BOND"—for more than 30 years those words have helped close many a sale of printing. Today they are even more helpful than ever.

For your customers know Hammermill Bond. They have used it, and they have read its advertising, year after year. They know it as a paper they can rely on, a name they can respect and trust. They know that the only paper test they need is to look for the Hammermill Bond watermark—and find it.

That's why it's good business to suggest Hammermill Bond on your bond paper jobs. It makes your selling easier.

At the left are two recent Hammermill Bond advertisements from the series that has appeared in *The Saturday Evening Post*, *Time*, *BusinessWeek* and other national magazines.

We'd like you to see how Hammermill Bond has been improved since the easing of wartime restrictions. Send the coupon below for the sample book showing the color range of the new Hammermill Bond.



Send this  
coupon now

**HAMMERMILL BOND**

Hammermill Paper Company, 1601 East Lake Road, Erie, Pennsylvania

I'd like to see the improved postwar quality and colors of Hammermill Bond. Please send me the temporary sample book that shows the new color range.

Name \_\_\_\_\_ Position \_\_\_\_\_

(Please attach to, or write on, your business letterhead)

IP-MAR



Introducing the New Improved—1946

# Zenith

## GRAINING MACHINE



THE MODERN ZENITH GRAINING  
MACHINE IS A MUST IN THE  
MODERN LITHOGRAPHIC SHOP.

1. THE AUTOMATIC DUMPER removes the word labor from the vocabulary of the plate grainer.
2. THE TUB—doubly reinforced—sized to meet your plate requirements with maximum efficiency and economy.
3. THE BASE—heavy structural steel construction.
4. DIAMOND FRAME—guarantees equalized motion of the tub insuring uniformity.
5. HYDRAULIC RAMS—under the tub to tilt tub while oscillating, to remove balls from grained surface on automatic dumper, and to load balls into the machine for the graining operation.
6. HYDRAULIC PUMP—supplies the hydraulic pressure for the operation of the hydraulic rams.

For additional information concerning this or other Zenith products, please address inquiry to

### Zarkin Machine Co., Inc.

335 East 27th Street

New York City

Manufacturers of Zenith lithographic equipment





COLOR PHOTOGRAPH BY LÉON DE VOS

## “Who, Me?”

Yes, *you*. You could become a “business efficiency expert” by studying the nature of the business printing you daily throw away . . . hundreds of business forms, inter-office memos, letterheads, invoice carbons, route slips—all of them discarded because, being the workaday kinds of business

printing, they are so often badly done.

Then, becoming an “expert” through this study, you could make two simple suggestions. First you could recommend *good design* and *good printing*. Second, you could suggest the specification of HOWARD BOND, “*The Nation’s Business Paper*.”

In whitest white, and in all its clear clean colors, HOWARD BOND is ideal for letterheads, multiple forms, and business printing of every kind. You could say, with a certainty enjoyed by thousands of HOWARD users, that HOWARD BOND gets a message across—and not a *toss*.

THE HOWARD PAPER MILLS • URBANA, OHIO



# HOWARD BOND

“THE NATION’S BUSINESS PAPER”



COLOR PHOTOGRAPH BY LEJAREN & HILLER

**UNIFORMITY** *Maxwell Offset* invariably provides those qualities so necessary as a basis for superior reproduction on every job. *Maxwell's* expert papermakers, modern papermaking techniques and controlled mill conditions eliminate linting, picking, fuzzing, and stretching tendencies. Faultless press performance, excellence in finished work, less downtime — these attributes make *Maxwell* America's leading offset paper.

THE MAXWELL PAPER MILLS • FRANKLIN, OHIO

# Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity

# What You Get When You Operate a **Monotype Typesetting Machine**



**Customers Are  
made happy  
Hand Compositors  
made efficient  
Profitable Opera-  
tion for YOU**

**\***

**Send for Full Infor-  
mation on Monotype  
Operation Applied to  
Your Own Plant**

**LANSTON**  
***Monotype***  
**MACHINE COMPANY**

**MONOTYPE BUILDING  
TWENTY-FOURTH AT LOCUST STREET  
PHILADELPHIA 3, PENNA.**


**First:** You get the most versatile of all methods of machine typesetting: Capacity from 4 to 18 point; measures up to 60 picas wide. Straight matter, tabular and intricate composition, rule-and-figure work, ruled forms—in fact, all kinds and classes of machine typesetting produced quickly and at low cost. The complete answer to your customers' needs.

**Second:** You get a type foundry all your own, producing Type, Quads and Spaces, and Decorative Material of all kinds, for use in hand composition. Helps you keep down operating costs and increases production in your composing room and at the same time gives your customers the type faces they need to make their printing effective. A matrix library with 250 type faces available for rental. "Picking" abolished forever and hand work made efficient and effective.

**Third:** You get all the Rules, Leads and Slugs you can possibly use in your composing room, available in whatever supply you dictate and at the bare cost of production. Hand work and make-up made easier and much cheaper.

Composed in Monotype Baskerville with Monotype 20th Century Family for display

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



# "a clean pair of gloves, please!"

Might be hard to sell this rather startling idea to a lumberjack.

But we believe any trees destined for the production of TICONDEROGA TEXT deserve some mighty special treatment.

And look at the results of this painstaking care: TICONDEROGA TEXT takes the spotlight when the very finest of watermarked text papers go on review. Its production is in the hands of picked men who take personal pride in making an outstanding paper.

Made in laid and wove finishes, it takes line cuts and type, by letterpress; and is also ideal for offset-lithography, and photogravure in the production of fine announcements, brochures and booklets.

We can't say there's enough TICONDEROGA TEXT to go around just yet. But you can depend on the world's largest maker of papers to increase the supply as soon as possible. International Paper Company, 220 East 42nd St., New York 17, N. Y.

**INTERNATIONAL  
PAPERS**

*for Printing  
and Converting*



Bob  
Day





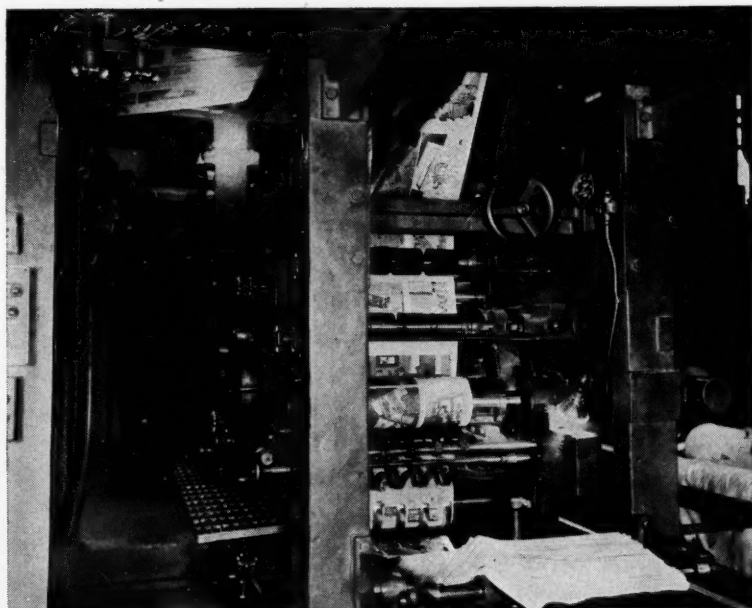
# KEEPING IN TOUCH

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

MARCH, 1946



## NEWSPAPERS TO USE MULTI-COLOR OFFSET? TRENTON TIMES MAKES FIRST RUNS WITH NEW PRESSES



### COME AND GET IT

Sure, we like to get inquiries from our advertising. And we try to fill all requests promptly. But this one had us stumped. It was a card addressed to "Internashional Printing Co." which read: "Gentlemen: Please send me printing ink." That's all there was to it. So to the sender we say "Drop around for a carload sometime."

### OLD FRIENDS ARE BEST

The other day one of our salesmen called on a New York printer. (No news so far.) "Say," said the customer, "I'm using an old can of your ink I found this morning on a job that's running now. It's working swell." Examination of the can revealed it was made by IPI on March 10, 1931! It still hadn't dried up or livered. We don't recommend that you hoard your ink that long, but apparently, if you do, you can still depend on IPI to do your job for you.

### IPI ESSAY CONTEST ATTRACTS MANY ENTRIES FROM STUDENTS

Entries poured in from all parts of the country for the Tenth Anniversary IPI Contest on the subject "Printing and World Peace".

All high school students enrolled in printing classes were eligible to take part in this contest, which offers special grand prizes as a tenth anniversary feature.

This year's judges are: Harry Gage, Vice President, Mergenthaler Linotype, Chairman; C. R. Conquergood, President, Canada Printing Ink Company, Ltd.; George Fielding Eliot, Military Commentator; W. E. Griswold, Executive Director, Lithographic Technical Foundation, Inc.; Frederick J. Libby, Executive Secretary, National Council for Prevention of War. Winners from the 6,000 entrants will be announced as soon as the judges can make their selections.

### Four Manufacturers Collaborate to Make Press, Inks, Heater, Paper

High-speed, four-color offset printing for newspapers? That's what the Trenton Times thinks is coming.

The first press of its kind to produce this type of work is installed and running at the Times press in Trenton, N. J. R. Hoe & Company, Inc., designed the press, which uses special instant-drying lithographic ink made by—you guessed it—International Printing Ink.

Two other manufacturers helped make this innovation possible. The Selas Corporation of America produced a drying unit which heat-sets the inks as the web passes from the last cylinder to the roller. West Virginia Pulp and Paper Company developed paper which is particularly suited to the high-speed color lithography.

It all started when Thomas J. Kerney and Don A. Johnson of the Times began experimenting with color reproduction processes to produce a 32-page Sunday supplement. The final result was the new press set-up, which prints four colors on both sides of the web SIMULTANEOUSLY at a speed of 800-900 feet per minute.

The inks used are of the IPI Vapolith type, compounded with special properties for this particular job. Trial runs have been made on a variety of jobs on several commercial type stocks.

If you'd like more details on this unique application of offset color printing, drop us a line and we'll be glad to give you more information. International Printing Ink Division of Interchemical Corporation, 350 Fifth Avenue, New York 1, N. Y.

FOR THE NEWEST IN INKS AND COLOR SERVICE—"KEEP IN TOUCH WITH I. P. I."

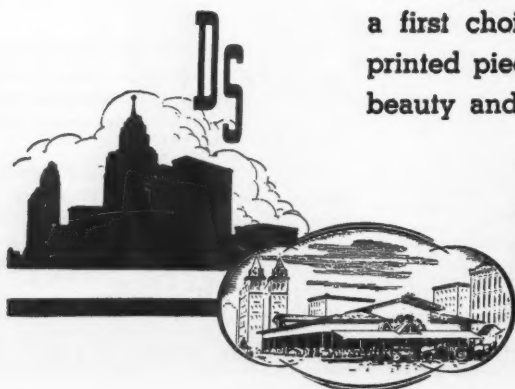
Please Mention THE INLAND PRINTER When Writing to Advertisers



A FINE, rich cover that reflects the highest quality for whatever purpose it is used . . . a strong, long-lived cover which will withstand hard usage. Ordinarily, such characteristics are not found in one paper . . . but both are provided in Detroit Embossed Cover.

This cover paper has been one of the most popular of its type for twenty-eight years. Almost every one of those years has seen improvement in its appearance . . . in the perfection of its leather-like embossing . . . in the development of clearer, more attractive colors. Its toughness and durability have always been the result of slow-cooking of pure Mitscherlich sulphite in which the fibers are carefully preserved.

Detroit Embossed Cover was a good cover paper more than a quarter of a century ago. Today it is definitely a first choice of printers and advertisers alike for printed pieces which must combine the elements of beauty and strength.



**DETROIT SULPHITE  
PULP AND PAPER COMPANY**

**DETROIT 17**

**MICHIGAN**

What does a man learn from a razor  
to make a better cutter?



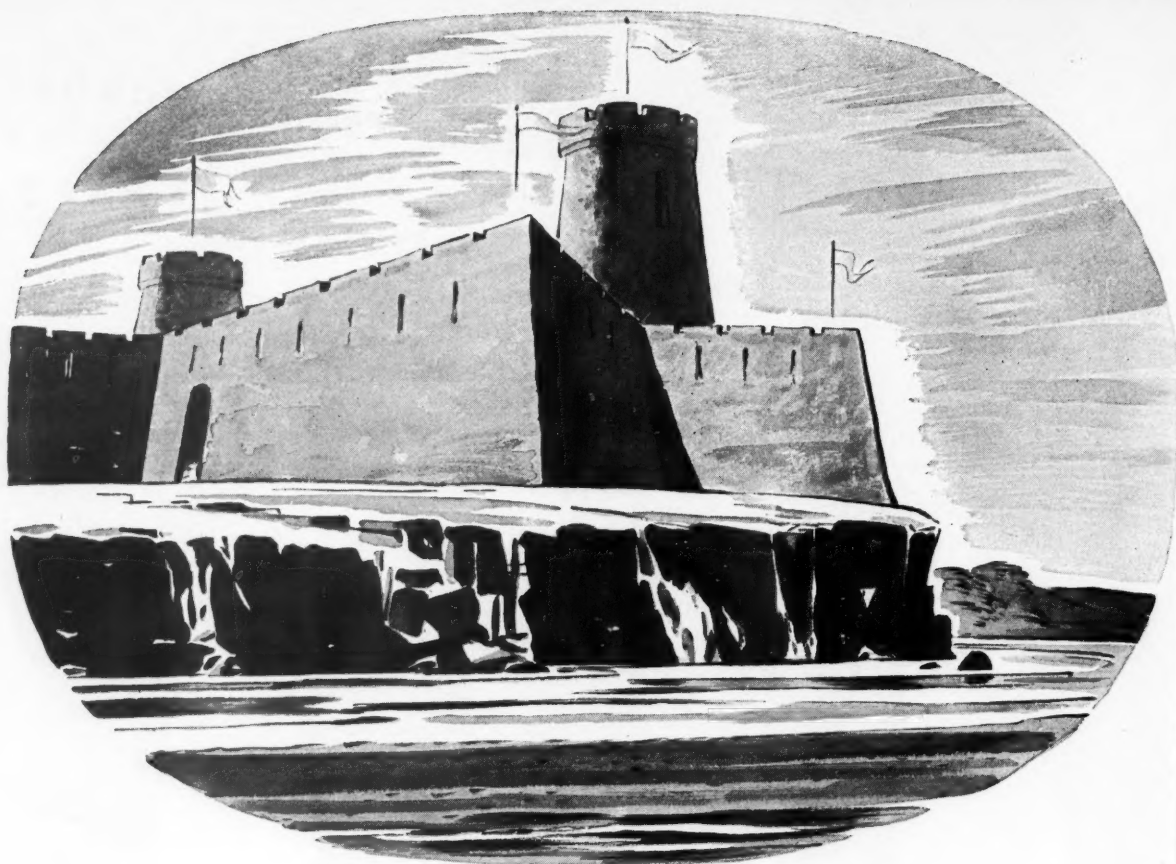
WATCH FOR THE NEW *Seybold Sixty* OUT SOON

The model Sixty cutting machine  
is even safer, faster, more economical,  
because of new improvements  
which engineer the human element.

HARRIS · SEYBOLD

HARRIS PRESSES • SEYBOLD CUTTERS • OTHER GRAPHIC ARTS EQUIPMENT





# BUILT ON BED ROCK

As we approach a century of paper-making it may interest users of good printing papers everywhere to know the policies upon which the prestige and good repute of our company and our products have been built. They are quite simple, and we think fundamental.

1. Sound products moderately priced and of the widest adaptability.
2. Only such promotional claims as the experience of users will verify.
3. The creation of permanent and practical aids to the printing industry.

4. A friendly, co-operative, even generous, relation with our customers.

5. An intimate, helpful and just relationship with our workers.

The confidence, good will and reputation we enjoy are based on these policies and will benefit you, too, when you specify Buckeye Cover, Beckett Cover, Beckett Offset, Beckett Opaque, Buckeye, Beckett and Tweed Text and special papers.

**THE BECKETT PAPER CO.**

*Makers of Good Paper in Hamilton, Ohio, Since 1848*





## "240 hours in oils make no difference"

It doesn't affect Dayco Rollers to submerge them in a solution of oils, varnishes and dyes such as are normally present in oil-base inks. Tests prove they won't swell or dissolve. Nor will they absorb the ink pigments or varnishes. Too, neither steam heat nor zero cold will cause Dayco Rollers to lose their perfect symmetry. That's why you can use them continuously winter and summer at highest press speeds why one Dayco Roller is the equal of eight ordinary rollers. Daycos take solids and fine screen half-tones and all types of inks including oil base, heat set, vapor set, water type and metallic with equally fine results. They are built to your own requirements, to protect your reputation as a Quality Printer. Write for complete information today.

**THE DAYTON RUBBER MANUFACTURING COMPANY**  
DAYTON 1, OHIO

Latin American Representatives: National Paper and Type Company, 120 Wall Street, New York, N. Y. Canadian Representatives: Manton Brothers Ltd., Toronto-Winnipeg-Montreal-Vancouver

Get maximum results  
from your NEW presses.  
Be sure to specify Daycos  
on all new equipment.

DAYCO ROLLERS BY

**Dayton Rubber**

THE MARK OF TECHNICAL EXCELLENCE IN NATURAL AND SYNTHETIC RUBBER

MANUFACTURERS OF THE WORLD'S FINEST PRINTING ROLLERS

Please Mention THE INLAND PRINTER When Writing to Advertisers

# R A N G E



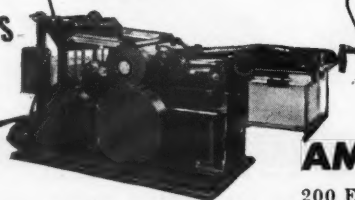
...of work an ATF Kelly will handle is limited only by the size of the press. All ATF Kellys are designed to meet the needs of the commercial printer...for high-quality production of run-of-the-hook or fine color work...at high speeds. Add to these factors the Kelly's unsurpassed evenness of distribution, quality of impression, and accuracy of hairline register...and you have the answer to the Kelly's increasing popularity.

You can have a Kelly or any other ATF press reserved now for delivery when production is resumed. Ask the man who represents ATF about the ATF Civilian Priority Delivery Plan, or write to us direct.

## DO YOU have a "balanced" shop?

ATF Kellys and ATF Chief Offset presses make an ideal team for the modern printer. Future demand will be for letterpress and offset in combination. If you are thinking about offset now, send for a copy of "Offset Answers."

**ATF Kelly**  
The **PRINTER'S**  
printing press



We are cooperating with the Committee for Economic Development. There are C.E.D. local committees in 2800 counties and communities. Consult the nearest one now, for help in speeding reconversion and providing maximum employment.

**AMERICAN TYPE FOUNDERS**

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY

**W**hen you see a kangaroo  
She often turns out to be two  
Look into her pocket, friend  
And see her little dividend.



## GET EXTRA DIVIDENDS WITH ATLANTIC BOND

How do you measure a ream? By the number of sheets you buy or by the number of sheets you *print*?

We bring that question up because it has a bearing on your costs. Use Atlantic Bond, for example, and you have less waste . . . fewer shutdowns, fewer stoppages, and less time-out for make-ready. You get less trouble and more printing with every ream . . . extra dividends that pay profits and build customer goodwill.

Use Atlantic Bond, always, for letterheads, envelopes, and all types of business forms.

Send for our portfolio of Eastern Fine Papers for Printers.

*Atlantic  
Bond*

MADE BY  
EASTERN CORPORATION  
BANGOR, MAINE

## EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID  
 ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND  
 ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD  
 ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER  
 ATLANTIC VELLUM ★ ATLANTIC DUROPAKE  
 ATLANTIC LETTERHEAD BOX  
 ATLANTIC BOND ENVELOPES  
 ATLANTIC BOND CABINET STATIONERY  
 ATLANTIC BOXED TYPEWRITER PAPER

A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES

An inexpensive, dependable watermarked

Eastern Mill Brand Paper

★ ★ ★  
 MANIFEST BOND ★ MANIFEST MIMEO BOND  
 MANIFEST LEDGER ★ MANIFEST DUPLICATOR  
 MANIFEST BOND ENVELOPES

The leading Mill Brand Line in the Economy Group

The above Brand names are registered trademarks

## EASTERN MILL BRAND MERCHANTS

Akron.....The Millcraft Paper Co.  
 Albany.....W. H. Smith Paper Corp.  
 Alexandria, La.....Louisiana Paper Co.  
 Atlanta.....Sloan Paper Co.  
 Baltimore { .....Baltimore Paper Co.  
                   .....Henry D. Mentzel & Co.  
                   .....The Mudge Paper Co.  
 Baton Rouge.....Louisiana Paper Co.  
 Birmingham.....Sloan Paper Co.  
 Boston { .....John Carter & Co.  
                   .....Century Paper Co.  
                   .....Cook-Vivian Company  
                   .....Von Olker-Snell Paper Co.  
 Bridgeport.....Lott-Merlin, Inc.  
 Bristol, Va.....Dillard Paper Co.  
 Buffalo.....Franklin-Cowan Paper Co.  
 Charlotte, N. C.....Dillard Paper Co.  
 Chattanooga, Tenn.....Bond-Sanders Paper Co.  
                                 .....Birmingham & Prosser Co.  
 Chicago { .....La Salle Paper Company  
                   .....Reliable Paper Co.  
 Cincinnati.....The Johnston Paper Co.  
 Cleveland.....The Millcraft Paper Co.  
 Columbus.....Sterling Paper Co.  
 Dallas.....Olmsted-Kirk Company  
 Denver.....Dixon & Company  
 Des Moines.....Pratt Paper Company  
 Detroit.....Chope-Stevens Paper Co.  
 Fort Wayne.....The Millcraft Paper Co.  
 Fort Worth.....Olmsted-Kirk Company  
 Greensboro, N. C.....Dillard Paper Co.  
 Greenville, S. C.....Dillard Paper Co.  
 Hartford { .....John Carter & Co.  
                   .....Henry Lindenmeyr & Sons  
 Houston.....L. S. Bosworth Co.  
 Indianapolis { .....Indiana Paper Company  
                   .....MacCollum Paper Company  
 Jackson, Miss.....Townsend Paper Co.  
 Jacksonville, Fla.....Jacksonville Paper Co.  
 Jamestown, N. Y.....The Millcraft Paper Co.  
 Kansas City.....Birmingham & Prosser Co.  
 Little Rock.....Arkansas Paper Company  
 Los Angeles.....Carpenter Paper Co.  
 Louisville.....The Rowland Paper Co.  
 Macon, Ga.....Macon Paper Company  
 Manchester, N. H.....C. H. Robinson Co.  
 Miami.....Everglade Paper Company  
 Milwaukee.....Wisconsin Paper & Products Co.  
 Minneapolis.....Stillwell-Minneapolis, Division  
                                 Carpenter Paper Co.  
 Mobile, Ala.....Partin Paper Co.  
 Monroe, La.....Louisiana Paper Company  
 Muskogee.....Muskogee Paper Co.



Nashville.....Bond-Sanders Paper Co.  
 Newark.....Central Paper Co.  
 New Haven.....Whitney-Anderson Paper Co.  
 New Orleans.....Alco Paper Co., Inc.  
                                 .....Berman Paper Corp.  
                                 .....Forest Paper Company  
                                 .....Majestic Paper Corp.  
                                 .....Milton Paper Co.  
 New York { .....A. W. Pohlman Paper Co.  
 Oakland.....Carpenter Paper Co.  
 Omaha.....Field Paper Co.  
 Orlando, Fla.....Central Paper Co.  
 Philadelphia { .....Molten Paper Company  
                                 .....The J. L. N. Smythe Co.  
 Pittsburgh.....General Paper and Cordage Co.  
 Portland, Me.....C. H. Robinson Co.  
 Portland, Ore.....Carter, Rice & Co. of Oregon  
 Providence, R. I.....Narragansett Paper Co.  
 Richmond.....Virginia Paper Co.  
 Roanoke, Va.....Dillard Paper Co.  
 Rochester.....Genesee Valley Paper Co.  
 St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.  
 St. Paul.....E. J. Stillwell, Division  
                                 Carpenter Paper Co.  
 San Antonio.....Shiner-Sien Paper Co.  
 San Diego.....Carpenter Paper Co.  
 San Francisco.....Carpenter Paper Co.  
 Savannah.....Atlantic Paper Company  
 Seattle.....Carter, Rice & Co. of Washington  
 Shreveport.....Louisiana Paper Co.  
 Springfield, Mass.....Whitney-Anderson Paper Co.  
 Stamford, Conn.....Lott-Merlin, Inc.  
 Tallahassee.....Capital Paper Co.  
 Tampa.....Tampa Paper Co.  
 Texarkana, Ark.....Louisiana Paper Co.  
 Toledo.....The Millcraft Paper Co.  
 Trenton.....Central Paper Co.  
 Tulsa.....Tulsa Paper Company  
 Waco, Texas.....Olmsted-Kirk Company  
 Washington, D. C.....Virginia Paper Company  
 Wichita.....Southwest Paper Co.  
 Worcester.....Butler-Dearden Paper Service  
 York, Pa.....The Mudge Paper Co.

Monterrey, N. L., Mexico.....Carpenter Paper Co.

★ ★ ★

MANIFEST BOND ONLY is also sold in New York City by  
 Henry Lindenmeyr & Sons, Merriam Paper Co. and George  
 W. Millar & Co., Inc.



# THESE SIGNS OF THE TIMES WILL SOON BE COMING DOWN

and you'll be wanting customers to see you!

The brush-off treatment given many buyers of printing in advertisements is about to become really unpopular. Customers are not going to be so easily deceived and deceived, and be not only satisfied, but glad to have gotten anything.

Good plates are becoming increasingly important. That's why so many of America's leading lithographers and printers regularly depend on Graphic Arts for their requirements.

If you foresee the possibility of being unable to handle all your plate requirements within your own facilities, or do not have a regular or satisfactory source of supply, it is suggested that you get one without delay.

When the day comes that you want our services write, wire or phone your requirements. Operating 24 hours a day, with overnight deliveries to most printing centers, Graphic Arts can handle the most discriminating needs in color process plates, black and whites, highlights, originals for hand transfer, masters, line or halftone negatives or positives for machine transfer, photo-composed press plates, albumen or deep etch or any preparatory work for the offset or letterpress printer. Commercial art and commercial photography are again available.

MAIN OFFICE AND PLANT • TOLEDO 2, OHIO  
JACKSON AT 11TH ST. • PHONE MAIN 2167

CHICAGO 201 North Wells Street  
OFFICE Phone Randolph 5323

DETROIT Elizabeth and John St.  
BRANCH Phone Randolph 9122

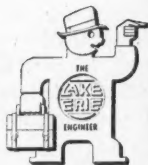
NEW YORK 148 West 23rd Street  
OFFICE Phone Chelsea 3-5309

**PLEASE  
DO NOT  
DISTURB**

WE DO NOT  
OWN PRESSES

*Graphic Arts Corporation* OF OHIO  
MAKERS OF FINE PRINTING PLATES  
TOLEDO • NEW YORK • CHICAGO • DETROIT

# THE ANSWER TO RISING COSTS ...ACRAPLATE



Illustrated is the Model 10 Acraplate with 20" x 16" platens. Acraplates are available in a complete range of sizes to meet every need.



## IN SPITE OF GENERAL RISING COSTS... printing costs can be reduced. Rubber plates made on Lake Erie Acraplate Presses can do it...in these specific ways...

- Eliminate the profitless investment and costly storage of standing forms. Resinous matrices can be stored indefinitely in 1/4 the space of metal, and weigh only about 1/30 as much.
- Permit many more jobs to be run in multiple with resultant saving in press time.
- Yield definite savings in ink and make-ready costs.
- Sheets lie flat after printing due to extremely light impression and elimination of embossing, thereby speeding up gathering and jogging.

Any of these savings is worthwhile. Add them together and you get a substantial reduction in the cost of printing. Lake Erie Acraplates can make these and many other savings for you...as over one hundred Acraplates are already doing in the printing industry throughout the United States and Canada.

For any printing plant—large or small—it will pay you to get detailed facts about Acraplates...the complete range of models available...how they operate...what they can do for you. Write to Lake Erie for these facts—today!



**LAKE ERIE  
ENGINEERING CORPORATION**  
504 Woodward Avenue  
Buffalo 17, N. Y.

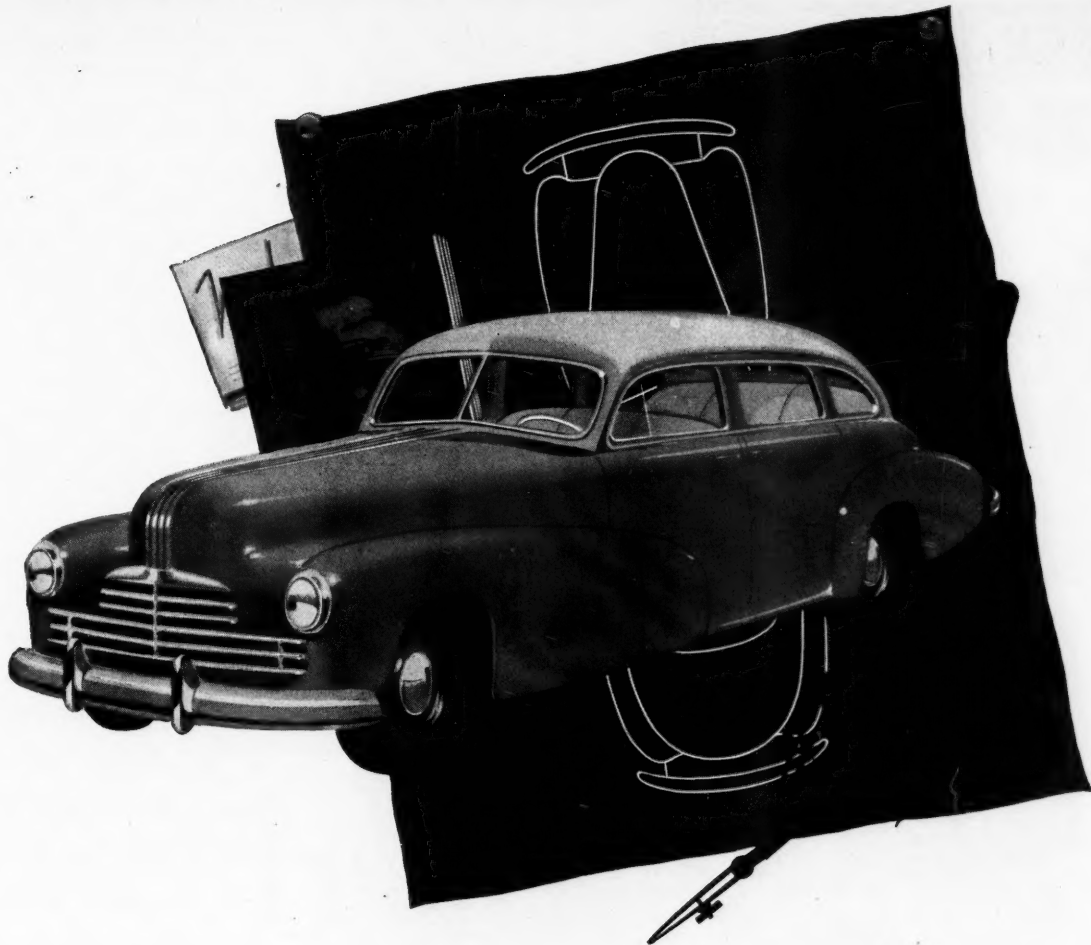
Offices in Principal Cities and Foreign Countries

- Leading manufacturer of hydraulic presses...all sizes and types...stereotyping...plastic molding...rubber vulcanizing...processing...metal working...special purpose.

**MEAD**  
*papers*

## NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.  
ARIZ.: Blake, Moffitt & Towne; Zellerbach.  
ARK.: Roach Paper Co.  
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.  
COLO.: Dixon & Co.  
CONN.: Rourke-Eno Paper Co.; John Carter & Co.  
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.  
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.  
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.  
IDA.: Blake, Moffitt & Towne; Zellerbach.  
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.  
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.  
IOWA.: Carpenter Paper Co.  
KAN.: Carpenter Paper Co.  
KY.: Louisville Paper Co.  
LA.: Alco Paper Co.  
ME.: Arnold-Roberts; C. H. Robinson  
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.  
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.  
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.  
MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.  
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.  
MONT.: Carpenter Paper Co.; The John Leslie Paper Co.  
NEB.: Carpenter Paper Co.  
N.J.: Bulkley, Duntun & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.  
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Duntun & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Gould-Plehn; Willmann Paper Co.  
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.  
N. C.: Dillard Paper Co.  
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.  
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.  
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.  
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.  
R. I.: John Carter & Co.; Narragansett Paper Co.  
S. C.: Dillard Paper Co.  
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.; Southern Paper Co.  
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.  
UTAH: Carpenter Paper Co.; Zellerbach.  
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.  
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.  
WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



## 6,000,000 Cars a Year!

The amount of paper and printing required to help design, build, advertise, sell, finance, license, run, and service one automobile is almost incalculable.

*Yet the automobile industry predicts a peak of 6,000,000 cars a year.*

As new production peaks are predicted for every industry, the paper industry expands to meet new production peaks of its own.

This corporation—"Paper Makers to America"—is determined to keep abreast of America's industrial progress and is even now expanding to do so. And as soon as pos-

sible, through its national network of Mead merchants, Mead Papers of the Mead, Dill & Collins, and Wheelwright lines will be available in the volume required and the quality expected to help crystallize even the most optimistic predictions. Mead merchants are informed merchants. See them for better impressions and "the best buys in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.



ESTABLISHED 1946

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

BONDS OF THE U. S. A.—Still the Best Buy in Paper Today!

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • SALES OFFICES: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS • PHILADELPHIA • BOSTON • CHICAGO • DAYTON

Please Mention THE INLAND PRINTER When Writing to Advertisers



It is said to be folly attempting to "gild the lily" and it may smack of smugness to draw such a parallel in connection with our paper products—however, we stubbornly cleave to the idea that though Northwest papers are of superior quality our efforts to improve them are rightfully unrelenting.



*Mountie Offset • Mountie Book • Klo-Kay Book  
Klo-Kay Bond • Carlton Bond • Carlton Ledger  
Klo-Kay Index Bristol • Klo-Kay Cream Post  
Card • Klo-Kay Mimeo-Bond • Carlton Mimeo-  
graph • North Star Writing • Mountie Label  
Carlton Duplicator • Envelope Papers • Papeteries  
Converting Index • Drawing • Adding Machine  
Lining • Coating Raw Stock • Cup Paper*

**THE NORTHWEST  
PAPER COMPANY  
CLOQUET • MINNESOTA**



onus\*



bonus

THE ONE LETTER makes a whale of a difference in their meaning!

Just so in your composing room. If you haven't *Blue Streaked* your typesetting equipment, you may be carrying a costly load instead of enjoying the benefits of modern machinery.

Get this idea! Have your typesetting machines become a burden because of depreciation or obsolescence? If so, let your Linotype Production Engineer show you how to get busy with that important "B."

\*ONUS: *A burden; an obligation; charge.* BONUS: *Something given beyond what is usual or strictly due.*

BROOKLYN



NEW YORK

Linotype Garamond Bold No. 3 Series

AS INDIVIDUALS, AS PRINTERS,  
AS COMMUNITIES, AS A COUNTRY

# What We Need

IS WELL ANSWERED IN THE WORDS  
OF FORMER PRESIDENT COOLIDGE...

“We do not need more national development;

*We need more spiritual development.*

We do not need more intellectual power;

*We need more spiritual power.*

We do not need more knowledge;

*We need more character.*

We do not need more laws;

*We need more religion.”*

—Calvin Coolidge



## Ultimate Goal of Research: Automatic Production of Printing Plates

● GETTING THE camera and related appliances to accomplish, scientifically and speedily, the same results or better than those now achieved slowly and laboriously by hand in the production of printing plates is the goal of much of the photomechanical research and development under way or contemplated. The market demand for better quality, in less time and at lower cost, is the driving power which motivates efforts in this direction.

The most urgent need for improvement is in the field of color printing, which from all signs will increase tremendously during the next few years. Color in movies, in amateur photography, and eventually in television, is making the public so color-conscious that magazine and advertising printing, and even newspaper printing, will have to keep pace with the trend to color.

So the printing industry is faced with the challenge of putting color printing on an economical, quantity basis. This challenge is its greatest in the photoengraving-letterpress branch of the industry, because photoengravers have done less research and made less use of new photographic techniques than the other branches, notably lithography. Competitively, photoengraving-letterpress runs the risk of losing volume to other processes. But even the combined facilities and manpower of all the processes, at the present stage of development, might conceivably not be able to meet the demand. If that should happen, then a great potential market for color printing would never be sufficiently exploited.

BY GLENN C. COMPTON

New York Editor

Theoretically, the ultimate goal of photomechanical development is 100 per cent automatic production of printing plates, with the variables of human judgment and time-consuming handwork removed. That this is impossible of achievement in the foreseeable future is apparent to all who have even a superficial knowledge of process platemaking. It is a goal to be approached rather than attained.

### "Facsimiles" of Original

There are numerous reasons why craftsmanship will long continue to be an important ingredient of platemaking. In the first place, platemaking, like printing itself, is a tailor-made process. A million cars off the assembly line are alike as peas in a pod, and thus amenable to exact repetition of all operations in their manufacture, but no two pieces of copy are exactly alike. Each will present its own problems of exposure time, screening, color balance, *et cetera*, which require human judgment and craft skill.

Much dissatisfaction would be prevented if printers and their customers understood that four-color process cannot give an exact reproduction of the original copy. At best it is "no closer than a reasonable facsimile of the original" as Russell Hogan of Blanchard Press puts it. All photoengraving, and four-color process work in particular, is a photomechanical *translation* or *interpretation* of the original copy rather than a reproduction of it. One rea-

son is that process inks on paper viewed by reflected light can never exactly duplicate the brilliant dyes of a color transparency viewed by transmitted light.

To make up for the limitations of process printing, the engraver must "think in two directions"—back to the original copy to analyze its values, ahead to the printing plates to determine what must be done to make plates which will simulate in printing the tonal and color values of the original. As Everett R. Eaton of the Magazine Photo-Engraving Company states the problem, "the engraver's job necessitates that he compromise between an accuracy of reproduction and practicability of printing plates."

To get the proper gradation of tones and balance of color in a set of printing plates, the engraver resorts to the use of multiple camera stops, masks, filters, and other techniques. This is supplemented with staging and re-etching of the metal plates themselves. To make up further for the deficiencies of process printing, in which theoretically the three primary printing colors will produce all colors of the spectrum, the engraver uses black, a fourth "color." This makes up for the low strength of three-color inks, adds depth to the shadows, makes the color balance less sensitive to variations in inking. In wet printing it compensates for the inability of the color inks to trap properly when piled one on the other.

A process with so many variables as photoengraving may seem impossible of reduction to scientific operation, but the very complexity



of the process makes the need for precision imperative. That more progress in this direction has not been made is primarily due to the photoengravers themselves. With too few exceptions they have been reluctant to discard old habits of thinking and doing, tardy about replacing obsolete equipment.

The fear that automatic machinery will displace manpower is a shortsighted one. The immediate result of partial mechanization will be to increase the capacity of present limited manpower so that the heavy demands for color printing can be met. The long-range result of lowering the cost and speeding the production of color plates will be to increase the market for color so that more rather than fewer men will be employed. This is the pattern of progress throughout graphic arts history, with introduction of the typecasting machine the classic example of an invention which created more employment, not less.

An important beginning in the application of more science to photoengraving has been made during the past year with the formation of Photo-Engravers Research, Incorporated. Forty-two photoengraving firms have pledged a sum of \$42,000 to be spent on research projects during the next three years at Battelle Memorial Institute, Columbus.

The need for action is well recognized by leaders of the industry, as expressed in the November "Mail

Convention Number" of the *Photo-Engravers Bulletin*, official publication of American Photo-Engravers Association. This unusual issue, by the way, is a noteworthy compendium of the best current thought and information in the field. To quote a few comments:

"Production of process work is still, in the main, cumbersome and entirely too dependent upon individual skill," says L. J. Herbert of the Bryan-Brandenberg Company, Los Angeles. "Research that looks to simplification of production and certainty of results should be instituted. We are in an age of color that is growing tremendously every day."

#### Leaders State Opinions

"If photoengravers made greater use of photography they would cut down on handwork and thereby reduce their costs, which is a vital need in today's limited manpower and rising competition," observes Jeffrey White of Jeffrey White Studios, Detroit.

"While very much that has been produced in this industry in recent years has been accepted and utilized by the more progressive establishments, only a small fraction of the total number of engraving shops are now producing with equipment which differs from that used a generation ago," says Kenneth E. Newell of the Harold Pitman Company, Chicago.

"There are many things on the market, and have been for many years, that could have been used to good advantage by photoengravers, but which have been almost entirely ignored," says Louis Flader, Commissioner of the American Photo-Engravers Association. "Instead of encouraging those who have spent time, labor, and money in research and experimentation for the purpose of helping us in our daily work, we have in many cases discouraged them by our attitude."

J. S. Mertle, one of the country's eminent photomechanical technicians, throws out this challenge: "Will we take advantage of the tremendous amount of photographic research conducted during the war by the military, which is certain to influence every branch of photography, or will we be content to carry on in the serene belief that photoengraving is a 'perfected process' and incapable of improvement?"

The position of the industry today and a hint as to the direction which development will take is expressed by J. A. C. Yule, Eastman Kodak Company, who says: "In the last few years, enormous advances have been made in the development of the purely photographic color processes. In the photomechanical trades, on the other hand, the adoption of scientific methods in the photographic steps of the process is just beginning to make itself felt."

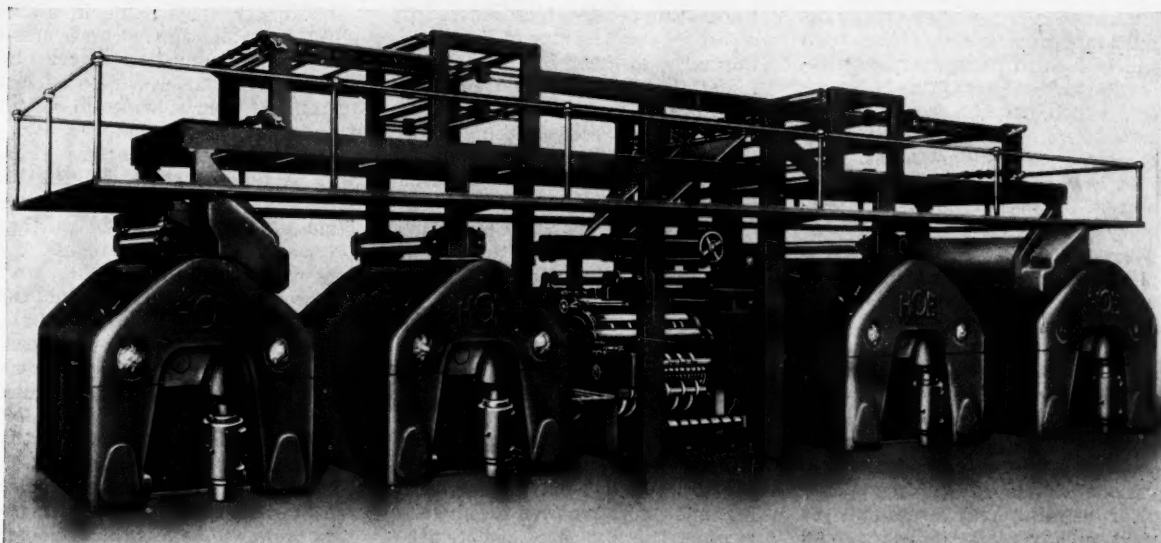
A brief review of some of the current developments will be of interest to all in the graphic arts. At the moment there is nothing radically new, although there are vague hints from various quarters of startling and revolutionary things to come in the not too distant future. Most of the developments covered here had been announced and were in various stages of perfection when the war cut them off from commercial use. In the meantime much progress on some of them was made in cooperation with military agencies.

Among the devices and techniques of more or less recent development are the one-shot four-color cameras that give four color separations in register on one negative, precision darkroom cameras, appliances for scientific control of film exposure and development, the humidity and temperature control of film and chemicals, a transparent stripping film which gives more predictable, consistent performance than the wet plate, greater use of step-and-repeat machines, improved halftone screens, and several applications of the principle of fluorescence to obtain color balance in the negative

#### *Detroit Advertising Printer Samples Own Wares*

• Unless our crystal ball deceives us, this is the first instance of a printer having made extensive use of a 24-sheet poster advertising to promote his own business. Aronsson Printing Company serves many advertisers, and this publicity venture for their own business certainly proves conclusively to their customers that they themselves believe in advertising. One hundred and two posters like the one shown were strategically placed throughout the city of Detroit, Michigan, by the Simons-Michelson agency.





New Hoe color-convertible newspaper press, with standard black units arranged for easy addition of color cylinders. Flexibility comes from fact that entire units or individual printing couples may be made reversible for R.O.P. color in combinations or arrangement for placing extra colors on any page

and to produce combination high-light halftone and line work on one negative.

The large photographic equipment and supply houses, Eastman Kodak and Ansco, have a number of special products for the photo-mechanical trades. To aid in better and faster color reproduction, Ansco is offering color film, color paper, and "Color Printon."

The advantages claimed for Ansco color film are that color transparencies can be quickly and easily processed by the photographer because the color formers are in the emulsion layers of the film instead of in the developer, and that the hues of the transparency are relatively close to those which can be obtained with process inks.

Ansco color paper, which can also be processed by the photographer, has several uses in the graphic arts. It can be used for the production of color prints from continuous tone negatives, as direct copy for photo-mechanical reproduction, as duplicate images to forward to branch offices of agencies or advertisers for consultation before the plates are finished, for the production of the proofs from line and halftone color negatives, and for proofs of negatives made from benday and shading sheets in three or four colors. Although the hues will not exactly match process inks, they are said to be close enough to serve as a guide for correcting the errors before the plates are finished. Ansco color paper was widely used by the Army and Navy to make colored maps.

Ansco "Color Printon" is similar to Ansco color film except that the

three layers of emulsion are coated on an opaque white film base or support. It too can be processed by the photographer. Its main use is for the production of color prints from transparencies. Compensating filters can be used to alter the colors of the transparency slightly, if desired. Any number of duplicates can be made from a single transparency, and these can be utilized in making up layouts and dummies, or even as actual photomechanical copy, although this is not advised if a transparency is available.

#### Use Fluorescence Process

Eastman Kodak, in addition to its well-known line of color transparencies, stripping film, and related equipment and supplies, is promoting a fluorescence process for controlling color balance in separations, which was announced shortly before the war. In this process the artist uses fluorescent water colors for an original painting. When color separations are made, the sketch is then illuminated with a mixture of visible light and ultraviolet. Under these conditions, the fluorescence brightens the colors in such a way as to compensate for the degradation of color which will take place during the reproduction processes.

The fluorescence process is limited at present to the reproduction of water color paintings, but it is conceivable that the principle of fluorescence could be applied to the dyes of a photographic transparency or color print.

J. A. C. Yule hints that eventually the photo-electric scanning machine, in which color correction is

done electronically, may provide a rapid method of making color-corrected separations. A color transparency, or perhaps a color print, would be attached to a rotating drum which also carries a sheet of unexposed film. As the drum rotates, it moves slowly along until a spot of light focused upon it has scanned the complete area as in a Wirephoto transmitter. At the same time, four color-corrected separation images (negatives or positives, as required) would be produced on the sensitive film by four more spots of light of variable intensity. Such a machine has not yet been completely developed, and it would be very expensive to install.

"Fluorographic Halftone Screen" is still another new application of the principle of fluorescence, developed by Walter Marx, Jr., of Printing Arts Research Laboratories at Santa Barbara, California. This was known as the "Chromatic Halftone Screen" when it was introduced not long before the war and it is an outgrowth of the fluorographic process.

A fluorographic screen is similar to the conventional halftone screen except that the rulings consist of a material which is opaque to the halftone portions of copy which have been treated with a fluorescent solvent, and transparent to all other parts of the copy which have not been treated with the solvent. The result is a highlight or drop-out halftone negative combined with the type and other line work which is practically free of screen pattern, all made in one exposure and developed on one negative.

This recalls another highlight halftone process which has been widely used in newspaper advertising for several years. This is Kromolite which, through special solvent and filters, drops out the screen pattern from highlight areas.

In reference to newspapers, this branch of the graphic arts is seriously considering the possibility of using multicolor printing in news pictures and advertising. The speed with which a color service can be supplied will be a big factor in its development. The problems and the techniques connected with getting suitable color plates for printing on newsprint are different from those in commercial photoengraving, but some of the short cuts and innovations developed for newspaper color printing may eventually be used to advantage in commercial photoengraving and for letterpress printing. Progress made in newspaper color will bear watching by all.

#### New Halftone Screens

Another development having to do with the halftone screen is the Kodak "Contact Screen," with which lithographers are more familiar than photoengravers. This is a variable density screen with graduated dots which are heaviest in the center and taper off to the edge, designed to permit any reproduction curve to be built into a screen and thus reduce the necessity of trick exposures or stop openings to get accurate tone rendition of copy. A dye instead of opaque black in ruling, used with various filters, extends reproduction range of the screen.

Still another attempt to get a fuller and more finely graduated range of tonal values with the halftone screen, so as to more nearly obtain an exact copy of the original, has been made by the Moore Laboratories, Detroit, with its International "Duplex" Screen. In appearance it is like the conventional halftone screen, but the rulings consist of a dye deposit process which, in combination with filters, give better contrast control. It is claimed that the screen will produce, in one exposure, every step of a ten-step gray scale from solid black to pure white, and that any step of the scale can be simply and precisely dropped out.

Among the new precision instruments for the automatic control of exposure are the Luxometer and the Stewart Diaphragm Control and its Camera System.

The Luxometer, manufactured by the Electronic Mechanical Products Company, Atlantic City, is a light-

integrating device which accurately measures the quantity of illumination received by any light-sensitive material. It does more than *time* the exposure, it measures the *amount* of light being received, compensating for variations in light intensity due to such causes as fluctuations in the line voltage and different distances of lamps from the copy. Attached to the camera, the instrument can be set to give a predetermined quantity of light.

The Stewart Diaphragm Control, with its companion Camera System, was developed by Harold A. Stewart of Oakland, California. It is an instrument attached directly to the camera lens which enables the operator instantly to select and adjust the exact detail, middletone, and highlight stops required for any extension. The associated camera system is a computation which tells the operator where to set the diaphragm control for the stops he desires. The detail stop for every extension is computed to work at the most critical range, which is the point where the smallest, sharpest, and hardest dots occur. The middletone and highlight stops then fall in their proper "f" number places. With this control system, it is claimed, the operator is able to produce a film negative equal in density to the intensified wet plate. The engraver's lens has to be sent to the manufacturer's laboratory for "tailor-making" the control instrument and for computation of the camera system.

#### Sheet-Fed Rotary Presses

No review of photomechanical developments can conclude without some mention of the need, as expressed both by photoengravers and letterpress printers, for a sheet-fed typographic rotary press. In its recent announcement of its postwar plans, the Miehle Printing Press & Manufacturing Company said that it would build such a press if the demand were great enough.

Most printers are familiar with the experiments of Bruce Wale of San Francisco in the design and use of rotary presses. The difficulty in putting such a press on the market, says Mr. Wale, is that no one size or model will fill the bill because any one model is less diversified in its accomplishments than the flat-bed press.

If and when sheet-fed typographic rotary presses are available in a variety of sizes and types for a variety of purposes, they will be equipped according to Mr. Wale, with the following features:

Photoengravings made in a flat sheet form and applied and curved to the plate cylinder in the press by tension. This will provide a perfect cylindrical form at low cost and will be used for the best quality work.

Molded plates of various kinds will be used where they offer an advantage due to specific circumstances, but he emphasizes that photoengravings will provide the best printing element.

Size for size or kind for kind, the sheet-fed typographic rotary will be cheaper to manufacture and operate than flat-bed or offset presses. They will also run faster, require less "get-ready time," and make less noise. A given quality or quantity will be achieved with less effort.

The range of work of any given model of sheet-fed typographic rotary press will be less than flat-bed and more than offset.

#### Camera Will Be Important

For use in his own printing plant Mr. Wale has perfected three models: Model A takes a maximum sheet size of 8½ by 14 inches at 10,000 to 20,000 sheets an hour; Model B takes 11 by 17 inches at 8,000 to 16,000; Model C takes 17 by 22 inches at a speed of 4,000 to 8,000 an hour. He is now designing a 22 by 34 inches model. His records indicate that the presses he now has in operation are 50 per cent more profitable to operate than flat-bed machines and are 25 per cent more profitable than offset.

In spite of the limitations that he mentions, Mr. Wale says he has developed his rotaries to handle such specialties as die-cutting and to take a range of papers from tissue to heavy board with an ease not even approached by flat-bed or offset machines.

The perfection of photocomposition for text would greatly speed the introduction of the typographic rotary press. Photocomposition, if and when it becomes commercially practicable, would first be used for offset and lithography, but with the development of a job rotary press using the photoengraved cylindrical plates, letterpress would become as completely a photomechanical process as the other two. If that day comes—probably not in the lifetime of any printer now living—then the camera would truly be the "focal point" of all graphic arts production. Harry Gage realizes the coming importance of the camera, for he never neglects in any of his talks before trade groups to suggest that every graphic arts worker get better acquainted with photography.



# Offset

## How Should Plates Be Handled in Pressroom?

*By R. Ernest Beadie*

• A SYMPATHETIC appreciation of the technical knowledge, time, and materials involved in preparation of the press plate by the platemaking department is a primary requirement of offset pressmen.

Offset press department personnel who possess even rudimentary training in the mechanics of platemaking are definitely in the minority. Having little knowledge of the factors involved in preparation of the plate, pressmen are inclined to undervalue the production cost. In consequence, they regard a "make over" of a damaged plate as no more than a formality. In a matter of seconds, a plate which has required from four to five hours intensive effort in preparation can be rendered absolutely unfit for use.

The printing unit (press plate) received in the pressroom as a complete entity is the result of careful planning and execution on the part of several individuals, commencing with the salesman and terminating with the platemaker. Energy, service, and time are involved in addition to costly materials. Furthermore, when a remake is necessary, the platemaking department schedule has to be disrupted to take care of the matter, especially if replacement must be immediate. This is usually the case, due to the fact that the pressroom is also working to a schedule. In any event, the remake of a plate generally is more costly than when it was produced in its ordered and intended sequence; the time-loss in the pressroom is usually charged against the platemaking department.

This brings up the question as to how plates *should* be handled in the pressroom, in order to assure their giving the maximum in both quality and quantity of impressions. Plates which have been "washed out" and

**. . . Every offset pressman should have a sympathetic appreciation of the work, time, and expense involved in making offset plates**

put in asphaltum when ready for forwarding to the pressroom are less likely to be damaged and will conserve time in the pressroom. A positioning mark, scribed in the surface of the plate a short distance back from the front-edge band (three inches would suffice) at each end, is helpful in positioning the plate accurately, and proves of considerable assistance when all plates are uniformly marked. Such lines running off the ends of the metal to register with horizontally scribed lines on the cylinder simplify obtaining a lay on the press because they reduce the adjusting moves necessary.

### **Scribe Lines on Asphaltum**

The scribing of these lines on each end of the press cylinder is a simple matter provided they are not made too far from the edge of the cylinder gap; and that reasonable care is taken in placing the guide marks for the scribing at each end of the cylinder, to be sure they will be equidistant from the plate stops (or positioning pins) incorporated in the clamp bars (which facilitate placing the plate straight on the press) prior to the actual scribing of the lines in the cylinder's metal. Placing scribed lines on the plates allows their being precisely aligned with the scribed lines on the cylinder. If the plates are so registered when being positioned on the cylinder the time consumed in attaining an accurate lay will be reduced.

The position of the scribed lines on the plate can be determined with a metal gauge. Because the "work" on the plate (not the actual plate) must be parallel to the press, the location of the lay-determining center lines should be the point from which to calculate their position. The position of these lines (if the washing-out technique is done before forwarding the plates to the pressroom) may be predetermined when preparing the layout, provision made for indication of them thereon, and during the exposure operations, printing them and then employing the resultant "inked-in" marks to position the straight-edge when doing the actual scribing. The lines should not be cut too deeply, just enough so that they are clearly visible. This insures their complete removal during subsequent graining operations, so that no confusing multiplicity of lines will handicap future positioning.

Unfortunately, most press operators are suspicious of plates washed out in asphaltum, claiming that the platemaker is trying to foist off a defective plate on them. Because this suspicion does exist most plants observe the custom of forwarding plates in such a condition that they can be examined as critically as is desired by the pressroom.

"Passing the buck" on unsatisfactory plates forces the conclusion that all plates *should* be sent to the pressroom ready to be placed on the press, requiring only that the pressman after having done so, washes off the asphaltum and proceeds with the process: roll-up the plate, examine the results, and if satisfactory, proceed to correct the lay when necessary; and after securing an okay, go ahead and print. As mentioned in a previous article, there are cases where it is impossible to



state definitely which individual or department is to blame for defective plates. Conditions develop faults which previously were dormant and non-evident even though actually present long before detected.

Assuming that the plate is received in the pressroom gummed in over the developing ink, thus permitting the printing images to be clearly distinguished, the member of the pressroom staff who is responsible for the handling of it in the preparatory steps before the actual printing is commenced (preferably the pressman himself) should examine it closely to observe if it is gummed in properly so that no trouble will be encountered in the washing-out operation. This means that it should have the gum smoothed down to an extent that will permit the ink of the work areas to be exposed while the non-printing areas are adequately protected from the atmosphere and the solvent (turpentine) used in the washing-out process. Protection from the atmosphere is desirable due to the tendency of the metals used (zinc and aluminum) to oxidize.

#### **If Plate Needs Re-gumming**

Should the plate appear imperfectly gummed, the defective gum must be thoroughly removed with clean tap-water and a clean sponge. After cleaning, the surplus water is removed and fresh gum of not too heavy a Baume reading is applied with a sponge kept exclusively for such purpose. The gum should be thoroughly smoothed down with a clean cheesecloth while the drying is taking place. Practice will determine when this smoothing down should be terminated to prevent the piling evil. "Piling" in this connection refers to the cheesecloth picking up gum from areas not quite dry and depositing it on areas which have already dried, thus forming too thick a layer over parts of the work areas and rendering them impervious to the action of the washing-out solvent, which cannot penetrate too heavy a coating of dried gum.

When plates are re-gummed in the pressroom, adequate space must be available for the operation, and the plate must be permitted to lie flat. The complete area of the plate must be gummed in at one time. The practice of gumming in one-half at a time should be discouraged; invariably it results in a too heavily gummed strip where the two sections overlap. Another vital factor is that the gum used be "sweet." Sour gum is definitely detrimental to the surface of the plate and may dam-

age the work areas. Keep a careful check on the condition of the gum solution.

Cleanliness is also essential in the sponges and cheesecloths employed. Washed rags are not recommended for use in the re-gumming operation. Frequently these rags hold a residue of the fluids used in the cleaning process which usually will form part of the actual washing operation. Sometimes they contain buttons or pins which will damage the printing images and the structure of the grain in the non-printing areas of the plate. As a rule, this re-gumming operation will not be necessary because the platemaker usually leaves the plate in a satisfactory condition for the washing.

In many shops, however, it has become general practice for the pressroom staff to re-gum all the plates because of the highly hygroscopic characteristics of the substance used for this purpose (gum arabic). The desired dryness *could* be attained by fanning the plate for a short interval or by subjecting it to mild heat, always provided that moisture had not actually contacted the plate's surface and damaged or removed the protective gum coating. In that case it would be the height of folly to dispense with the re-gumming.

Of equal importance is the rule of absolute dryness before the application of the washing-out solvent. This washing-out operation is best accomplished while the plate remains on a horizontal plane. Many pressmen postpone the washing out until they are ready to proceed with the actual rolling up of the plate. This is not practical, for it is easier to remove all traces of the developing ink from the work areas of the

plate while the plate is flat than when it is wrapped around the cylinder of the press.

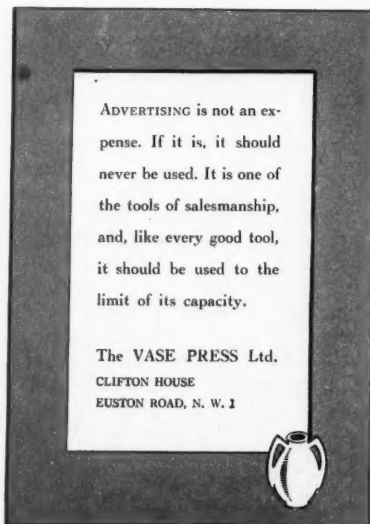
Complete removal of this developing ink is vitally essential to a uniform deposit on these areas of the ink film from the press form rollers. This is especially true if, in the processes of developing and finishing, the ink has been protected with powdered resin, chalk, or dragon's blood—a precaution frequently taken. Incomplete removal of developing ink during the washing out has resulted in much lost time and effort. Developing ink, due to its reaction to drying gum arabic left on the printing areas, has very little if any affinity for ink from the form rollers. Consequently a plate in such condition will not "roll-up" with any degree of uniformity, certainly not adequately for reproductive purposes. When this situation exists the only efficient remedy is to repeat the complete washing-out operation.

#### **Guides for Positioning**

Before the washing out, an interval devoted to determining that the work has been placed parallel to the front edge of the plate (and if not, correcting the condition) will prove to be time well spent. Making this check with ease and dispatch is possible if the plates are sent to the pressroom with all the work areas plainly discernible. The center lines which facilitate the procuring of the lay may be employed for this purpose. Measure very accurately the distance from one of these to the plate's front (gripper) edge; compare this distance with that of the other mark's location as related to the same edge. When any appreciable difference results, correct it by trimming off, with tinsmith's snips, all the metal along the front edge which causes the lack of uniformity in the marks. This provides a line accurately parallel to the work edge for placing against the plate positioning pins or stops.


Irreparable damage will result to the plate if moisture contacts its surface during the washing-out operation. If the moisture be water, it will impair the protective properties of the gum coating and permit the solvent and asphaltum solutions to penetrate to and dry on the plate's surface. No matter how speedy the attempted removal of the two substances by water sponge, sufficient time will elapse to render the solvent and asphaltum resistant to the water's action.

If the nature of the contacting moisture be even mildly acid it can be disastrous to the work areas. It



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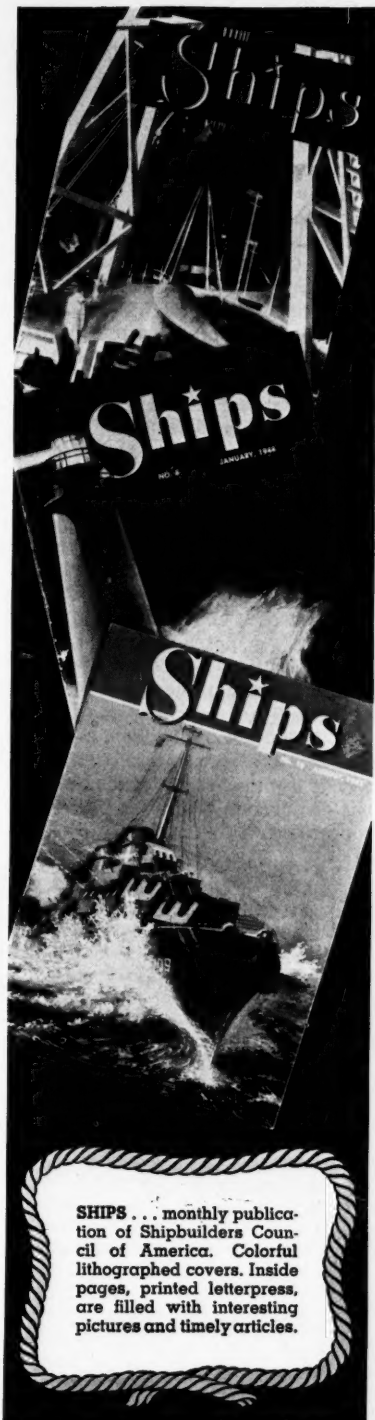


could also have an adverse effect on the non-printing areas because the majority of acids used in the offset pressroom have an effect similar to that of a counter-etching solution, if they are permitted to dry on the plate, and because normal procedure calls for the fanning dry of the asphaltum solution after it has been evenly smoothed down. Naturally, should acid-containing moisture exist in the rags being used, it would be dried at the same time and the inevitable reaction accompanying the use of counter-etching solutions would result. Intended non-printing areas upon which such moisture dried would therefore have a tendency to accept ink.

Let it be clearly understood that there exists no arbitrary rule or law governing the necessity of the placing of the plate in the asphaltum state which has been mentioned in such detail. Expert opinion is somewhat divided on this matter. From the practical standpoint, however, it has been proved advantageous to the subsequent rolling-up in the press if all traces of the developing ink are removed from the images and the asphaltum substituted.

One prominent plant employed the alternative technique of using a film of whatever color the job was to be printed, after the developing ink had been removed, without having recourse to any asphaltum base. A small portion of the color was diluted with turpentine until it was the consistency of very thin varnish; a wash-out cloth was "patted" into this mixture (on an ink slab) until it was sufficiently impregnated to remain moist for the time needed to distribute color evenly over the entire work area. After this the plate was thoroughly dried by fanning until no trace of the color adhered to the operator's fingers when they were passed lightly over the surface. With large areas this operation of coloring the printing images was done in sections small enough to be handled easily.

The person responsible for this practice is no longer living; the technique could have by now passed into the limbo of forgotten things. However, from personal experience it can be truthfully stated that the results proved it did have merit. Should any one care to adopt the idea, it will be necessary to remember one important factor: In removing the film of thinned-out ink with the wet sponge, preparatory to rolling-up in the press, a small amount of liquid gum must be added to and thoroughly amalgamated with the water in the sponge. This



SHIPS... monthly publication of Shipbuilders Council of America. Colorful lithographed covers. Inside pages, printed letterpress, are filled with interesting pictures and timely articles.

will facilitate the removal of the film without adversely affecting the plate's non-printing areas (if plain water is used color may adhere to these areas and so cause them to become scummy) and prevent the sponge from becoming permanently ink-stained. Very clean pigmentation will result immediately on the plate and the subsequent printed

sheet, for no extraneous ingredient is being transferred to the ink on the form rollers during the rolling-up operation.

Should the dampening system rollers or the inking system form rollers contact the plate first? This is a controversial question and one which should be given careful consideration before either practice is adopted. Points to bear in mind are the type of plate (albumin or deep-etch), characteristics of work areas (are they massive and numerous or delicate in nature and widely scattered over separated areas?), color of ink to be used, the pH value of the dampening solution, the grain structure, *et cetera*.

There is also the factor of the removal of the asphaltum film from the non-printing areas. This is begun by passing a wet sponge over the plate several times. Should the asphaltum display stubborn tendencies toward complete removal by this means the inking system is a recourse. One revolution of the press will not entirely eliminate the clinging sections and, too, the dampening rollers are normally the first to contact the plate during the rolling-up process. Clean dampening rollers are essential to quality reproduction. In the event that asphaltum is proving particularly stubborn, it is surely reasonable to refrain from permitting the dampening rollers to contact the plate while it is in a condition to transfer any excess contamination to them.

Consider also that the pH value of the damping fountain solution to be effective must range between 3.2 and 4.2. With neutrality represented by 7 on the scale and decreasing digits representing increased acidity, an effective solution is quite acid in character. Regardless of the practically imperceptible interval between the passing over of the dampening rollers and those of the inking system, it is still true that the reaction of the slight film of asphaltum to the acidity of the fountain solution is instantaneous and the affinity for ink inherent therein definitely impaired. In the case of heavily constituted forms or printing areas the damage may never become evident on the printed sheets; however, in the event that the areas are solid or semi so, or of a delicate nature, it will become apparent practically immediately. The deep-etch plate is not quite as susceptible to impairment when its printing images are fine in character, but heavy forms will show similar reaction to the condition regardless of which type plate is involved.

Excess moisture, caused by use of the wet sponge in washing off, must be eliminated. This should be done with a cheesecloth, similar to that used in the gumming operation, before the ink form rollers are dropped onto the plate. This part of the process is usually neglected. The usual procedure is to wipe the plate over a couple of times with the water sponge, and then let the ink form rollers absorb or drive off the resultant excess moisture, including the partially dissolved gum. They do not actually absorb it, but carry it up into the inking system where it is eventually dissipated, provided that the dampening rollers have been taken out of contact with the plate surface prior to the rolling-up. Excess moisture should be taken care of by the method outlined when employing the cheesecloth.

The hazard of damage to the plate while being handled is not entirely removed until it has been clamped securely to the cylinder. This operation, which normally follows the washing out, calls for considerable care in the handling of the plate. In fitting it into the plate clamps it must be held in an upright position in order that it may be inserted into the slot-like perforations in these clamps. When the plate is relatively

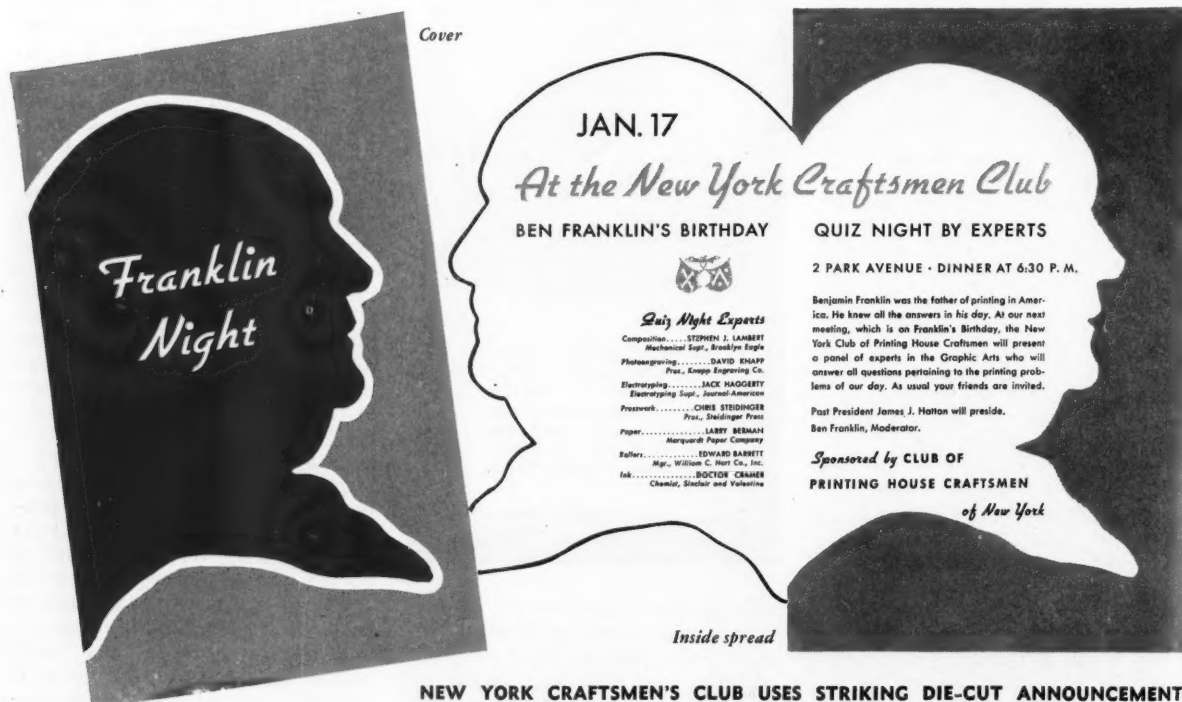
small in area the use of both hands at the sides of it will be adequate to control any slight movement which may occur. In handling large plates without assistance the press operator usually rests the plate on his head and lets it hang down behind while he struggles to get the entire front edge into the clamps. Certainly this is not the best method and should not be permitted, but it is daily routine performance in shops all over the country.

The handling of plates of any size is safely accomplished with simple equipment which suspends the plate entirely without assistance from the operator. It consists of two small hooks attached to a heavy cord or fine wire (two strands of either) suspended by a small pulley over the front end of the press. The two strands are twisted around each other up to four feet from the ends. Fasten two hooks securely on these two separated ends. In most plants, handling of plates in transit from different departments is usually in a manner which permits their suspension either from the end or the side. When suspended from the side, it is ordinarily from the back edge, which is punched to accommodate the hooks from which the plates are suspended. While not being used the

cord or wire can be raised out of contact with any of the moving parts of the press by means of pulleys, then the other end of the cord or wire can be securely fastened to keep it away from the press.

When it is needed, simply release and permit the hooked ends to descend for being attached to the plate through the punched holes in the back edge. Now hoist the plate up to the required elevation and after securing the end of the cord again, proceed with the actual attaching of the plate to the plate cylinder. (One very good point in favor of such an auxiliary piece of equipment is the complete elimination of the hazard of dampish fingers and palms contacting the plate's surface, a factor frequently responsible for damage to a plate.) Suspending even the small plates will facilitate the handling of this step.

The plate clamp bars should be returned to position after the removal of a plate from the cylinder and before the ensuing job is undertaken. This speeds up securing the press lay by reducing the amount of movement required. The technique advocated for placing the plates on the offset press includes the precaution of being certain that both the cylinder surface and the reverse



NEW YORK CRAFTSMEN'S CLUB USES STRIKING DIE-CUT ANNOUNCEMENT

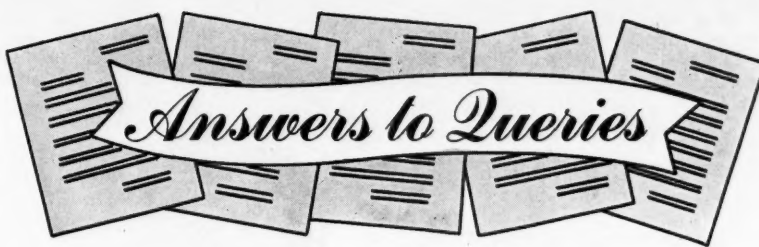
Ben Franklin's birthday was celebrated at the regular meeting of the Club of Printing House Craftsmen of New York on January 17. Announcement of the event was in the form of the appropriate and effective folder shown above. Designed by C. J. Felten, it was printed in bright red and black on white stock

side of the plate are spotless and smooth. This is very important, as the adherence of small particles of matter such as gum or ink will cause a change in pressure between the plate and the rubber blanket at such points sufficient to result in a scumming condition.

The gripper edge of the plate is inserted in the clamp bar and forced down so that the plate's edge is against the stop or pin. It is centered laterally, and for this purpose it might be of considerable help if a single line indicating the exact center were scribed on the cylinder and the plates for use as outlined in the previously mentioned scribing. After all the necessary packing has been placed in position, the back end of the plate is held in the hand while the press is carefully inched around by means of the jogger button, with the pressure on.

Here is where the advantage of the pre-positioning wash-out technique is demonstrated for, with the pressure on, the plate and blanket surfaces are squeezed together sufficiently to cause the transfer of ink from the plate onto the blanket. Should any moisture have been left on the blanket from cleaning after a previous run, it will be transferred to the plate and may make a regumming necessary. If this is necessary, the gumming will have to be done over those areas which have had some of their ink film removed by the pressure between the plate and the rubber blanket, with the accompanying risk of causing damage to the inadequately protected portions of the work. The result is that these areas have a tendency to become "blind" and refuse to accept ink from the form rollers. More than a few plates have had to be remade for this reason.

No attempt has been made herein to do more than present the broad aspects of procedures, nor to define minutely the methods, delineate actual production steps, or be explicit regarding the interpretation of the terminology associated with the offset process. Text-books are available for those wishing to make an intensive study of any or all of the various branches. Several interesting and very instructive volumes have been published by authoritative expert technicians. The manufacturers of offset equipment provide comprehensive instructional literature for the guidance of those who will operate such. However, experience has demonstrated that the points brought under consideration here are sufficiently important to be strongly emphasized.



### *To an "Old-Timer" new at Offset:*

The "flying" of stock through the press, mentioned in your letter, referred to that practice as a means of adding to the moisture content of over-dry stock; however, supposing as you do that it were done to take the "stretch" out, what guarantee can be possible that the stock will not ultimately return to its original size and condition during subsequent processing?

Prevention of the "fanning out" at back corners of sheet by the elimination of the evil known as over-pressure is, in major part, the answer to your problem. Some stocks are more susceptible to this than others, regardless of percentage of pressure exerted. Two outstanding factors in this connection are: first, stock which has the grain running the wrong way, or around the cylinder instead of across it; and second, stock which contains an excess amount of moisture.

Bringing the moisture content of the stock either "up" or "down" to that present in the pressroom atmosphere (to equilibrium with its surrounding atmosphere, technically speaking) is the most practical method of attacking your problem. The proper moisture content for your stock, plus a satisfactory pressure maintenance, will be a great forward step toward the elimination of the trouble which you undoubtedly have been experiencing.

The size of your press, 42 by 58 inches, if used to capacity, indicates that you either print large individual subjects, or large sheets of multiple uniform, and/or combination label or wrapper subjects. In the case of large individual subjects of sheet capacity size, it will be necessary to depend on the pre-conditioning

of your stock in endeavoring to overcome the "fanning out," coupled, of course, with a pressure not in excess of printing requirements. In the case of multi-subject sheets, as a safeguard in respect to this evil, it has been found both practical and advisable to "step-out" progressively in the two last colors, such as red and dark blue, the end rows of labels or subjects, from near the gripper edge right through to the back edge of the sheet. In the case of photocomposed plates this is a relatively simple matter, and should plates be manually made the transferers, through their experience, will know exactly how best to handle the situation.

One very popular and widely used make of offset press has attachments known as front edge "stops" in its feeding and registration assembly. These can be so adjusted as to partly compensate for fanning out at the back edge corners of the sheets during the first time through the press. This is not considered a remedy, however; neither is this the primary function of the stops, but is a means of mitigating the condition within limits. If your press is of the model mentioned, you undoubtedly are already fully familiar with the technique of adjustment. In the event your press has this advantage and you are not familiar with the mechanics of the necessary adjustment, it may be to your advantage to have the method explained to you fully. For this purpose the best course for you to follow would be to consult one of the manufacturer's erectors and demonstrators.

Should you require any more specific advice in this matter, do not hesitate to get in touch with us again.

### *To a Photoengraving Camera Operator:*

In answer to your query regarding the best film for making negatives for the deep-etch type of offset plate, if your camera is equipped with a prism or other image-reversing attachment, the type of film will depend on the subject to be reproduced. Black and white copy can be reproduced on any type of film which has been found satisfactory for that range of work, such as the "ortho" or even-line negative and strip film, although the latter is not exactly practical. However, all can be used. In color work, a different factor is involved and, as you must know, a "pan" type of film would be the best medium. Should there

be no method of reversing the image you are photographing, it will be necessary to employ a film which you can shoot "through," that is, with the emulsion side of film turned away from the lens, a film on a transparent base. Results will not be entirely satisfactory from the standpoint of clarity and definition of line; however, it is either that or making the contact positives backwards, as required for the deep-etch plate. That may be more troublesome due to the tendency of the image growing in density because of the abnormal amount of light passing through the negative while making the positive.



# Have You an Idea Bank?

By HAROLD J. ASHE

• IT HAS BEEN observed that if two business men each have a dollar and exchange them, they will have gained nothing; but if each has an idea and they swap these ideas, each has become enriched by a new idea.

The weakness of this analogy is that while modern commerce has provided safe repositories for our money, no such universal provision has been made for the preservation of ideas, even though those ideas may be priceless at some time.

Today the business man has a new idea; next month or next year when he wishes to use this idea it has vanished as surely as though a thief had purloined it. Too often our valuable ideas are entrusted to memory, and memory has proved to be a profligate dissipater of ideas.

To all those who recognize the incalculable value of new ideas in their business and who wish to have an inexhaustible idea balance on which to draw, the writer always recommends establishment of an Idea Bank in which new ideas may be deposited where they may be drawn upon when needed. Having used such an Idea Bank for years he knows how invaluable it can be.

Here at the business man's fingertips is a growing fund of ideas, experience, and know-how collected from a hundred sources and representing the findings of a thousand contemporaries. Indexed for ready reference, the Idea Bank will eventually contain the best thought on every conceivable phase of the individual's business, collected with his particular problems in mind.

Many a man finds himself in a quandary on a tough problem and, like the little boy imitating his elders by hugging the little girl in his red wagon, asks himself the question: "Now what do I do?" A carefully kept balance in an Idea Bank may provide the answer.

Days of valuable experimentation and cogitation about some planned innovation or departure from the orthodox may be saved by quick reference to the practical experience and knowledge that is already available on the subject.

Whether the Idea Bank be an ambitious venture or a very simple one is entirely optional with



*Have an "Idea Bank" where good ideas can be deposited and drawn upon when they're needed*

each individual. It may involve a limited number of subjects immediately concerning a department head's problems, or it may take in every ramification of business interesting an executive. It may take only a minute a day of the individual's time in filing ideas as they occur, or it may involve an hour a day on the part of an office employee, depending entirely upon the prospective long-range value that such an Idea Bank may have to each individual.

What should be deposited in an Idea Bank? Anything and everything that the individual feels may have some future value. "Liftable" ideas that may not now be timely may be exactly what he seeks in the future when the circumstances have changed. Trade literature of lasting value, particularly if it has a "how to" angle; ideas gleaned from associates and competitors, pros and cons on controversial subjects; management, promotional, and the sales ideas published in trade magazines, as well as notes on ideas for future development.

An Idea Bank may involve nothing more complicated than a 5 by

3 inches card file. Indexed by subject, the Idea Banker will merely use cards to indicate the sources to which to go, supplementing this by keeping files of trade periodicals and trade literature elsewhere.

One business friend complained that he always had bang-up Christmas promotion ideas while on his summer vacation. At my suggestion he now possesses an Idea Bank into which go his rough notes made on fishing trips.

Another man once paid \$500 for an idea which he used with notable success. He could have had the same idea for free had he only filed a memo at the time he read about this promotional plan a year previously in his favorite trade journal. In fact, he later admitted that vague stirring of memory trying to recall the trade journal article had prompted him to trust his judgment in buying the idea.

Properly organized, the Idea Bank can become one of the most valuable assets that the business man can have, even though it represents practically no investment except his alertness to new ideas as they appear.



# Typographic Clinic

## RULES AND REGULATIONS

OF STATE  
DEPARTMENT OF PURCHASES  
CHARLESTON, WEST VIRGINIA

PLEASE READ BEFORE  
MAKING REQUISITION



F. M. HAWKINS  
STATE DIRECTOR OF PURCHASES

STATE DEPARTMENT  
OF PURCHASES  
Charlestown, West Virginia



## → RULES AND REGULATIONS



F. M. HAWKINS  
State Director of Purchases

Please read before  
making requisition

by Glenn J. Church

★ Printing for state government agencies (with a few notable exceptions) has always been notoriously lacking in good layout and typographical design. The original booklet cover, shown above, is no exception. Much of the type is too small for quick, easy reading. The old-time Roman letter used does not enhance readability. And the formal, all-lines-centered arrangement adds the finishing touch to a flat, uninteresting design. What the booklet is all about can be

seen at a glance in the reset cover in which the main typographical display is not only set in a large, legible letter, but is made even stronger and more effective by the use of a simple reverse plate. Off-center layout adds eye-appeal. The wording "Please read before making requisition" . . . which is of considerable importance, but is lost in the original design . . . can't be missed in the reset cover in which it is part of an eye-catching "pinned-on" panel.



By FORREST RUNDELL

• "I think one of the most important things about selling is what selling will do for the salesman himself."

Daniel A. McVicker, President, New York Employing Printers Association

This is quoted from the speech given by Mr. McVicker at the opening meeting of the Associated Printing Salesmen this season in which he discussed prospects for salesmen in the postwar world. Mr. McVicker made the point that through their work the salesmen acquire a broad experience which will qualify them for executive positions. While in the short period allotted him Mr. McVicker had only time to enumerate such qualifications, the points he made are interesting enough to be worth a more extended discussion. So here goes. Italics identify Mr. McVicker's words; the comments are by the writer and others.

*The salesman carves out his own career and determines his own earning capacity.* True in some cases. But many salesmen are limited by the capacity and ability of the plant they sell for, and by the market in which they work. The exceptional man may rise above his immediate surroundings but the majority of printing salesmen do not. And we cannot overlook the fact that some printing plants offer much greater opportunities than others.

*He develops poise, confidence, and character.* And, it may be added, an ability to meet, talk with, and influence people. More important, he develops an ability to make friends.

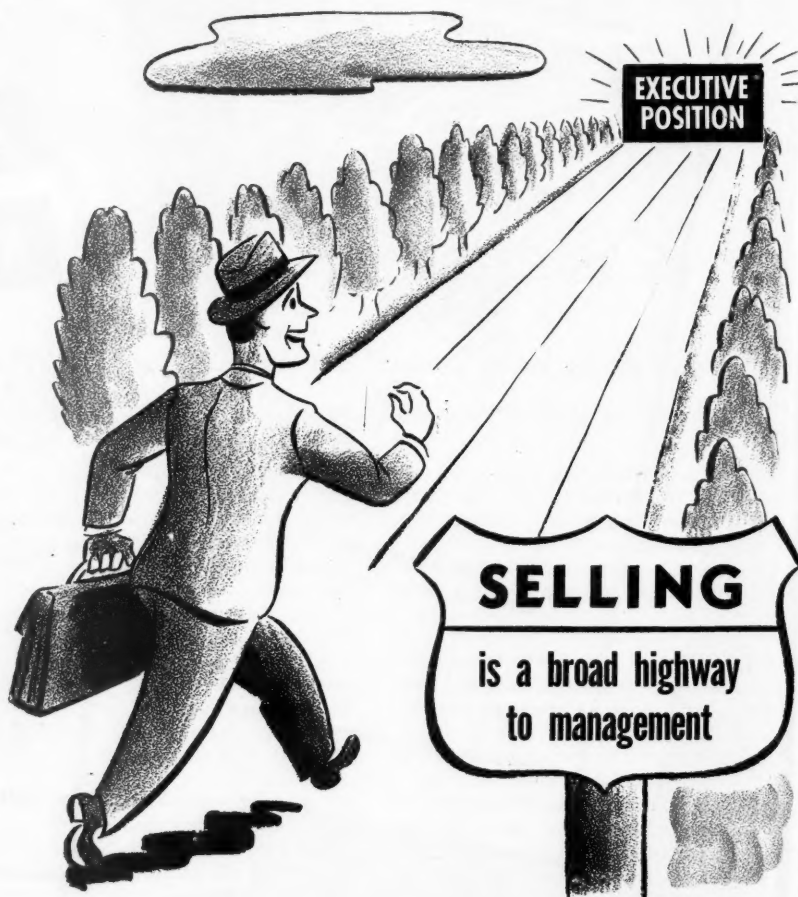
*He is a creator and a producer.* He is not the parasite many Left Wing economists claim him to be. On the contrary, he adds as much

value to paper, ink, and other raw materials of the printing trade as any man in the shop.

*He has no union to tell him how much work he can turn out in a day or to negotiate his salary.* Granted. But this is no unmixed blessing. It is true he can work as many hours as he wishes. Such work, however, is done at straight time rates. His commissions amount to nothing extra per hour when he spends a whole evening at a customer's house working out the details of an order. He is free to work after hours putting a customer's job in shape for the shop, but his commission is the same as though he had done the work dur-

where a salesman would have been better off if he could have had the union to establish minimum wages and good working conditions.

*The salesman is not just a cog in the wheel performing a routine job day in and day out, year after year.* Herein lies the great fascination of sales work. There are always new problems to meet, new processes to study. The salesman in the graphic arts industries does not rust out. Instead he keeps mentally alert and happy in his work long after the routine worker has lost interest in everything but his pipe and his meals. Here in New York City the members of the Associated Printing



ing regular hours. Can you imagine a compositor or a pressman working overtime at straight rates?

Moreover, a lone salesman in a small shop has little bargaining power unless he has a strangle-hold on his business. Most salesmen have no such grip on their customers. Salesmen in the larger and better organized plants are usually well treated. On the other hand the writer has seen many small shops

Salesmen are still mourning the passing of the late Tom Gelstwelt who trudged happily past his eightieth year pounding pavements and bringing in printing orders.

*Selling is a broad highway to management.* The successful printing executive must have a well rounded knowledge of printing in all its phases. The salesman, having acquired . . . [such] knowledge . . . is a logical choice when openings arise

on the executive staff. Here are the phases of printing which Mr. McVicker mentioned as those in which the salesman acquires the working knowledge needed by the executive:

1. Composition. The salesman is seldom a compositor. At the same time he works on the typography of nearly every job and discusses his customer's problems with the foreman of the composing room. Also, on occasion, he makes outside purchases of composition.

2. Presswork. Through repeated handling of production details he becomes sufficiently familiar with press sizes and the more common press problems to enable him to plan jobs to the mutual advantage of shop and customer.

3. Ink. While he seldom buys the inks for his work he does need to know how to get the color effects his customers demand. This means more than a casual knowledge of inks and their characteristics.

4. Paper. In some shops salesmen buy their own paper; in more they specify the paper to be used. The salesman needs to know the subject thoroughly before he is able to advise his customers or choose the paper himself.

5. Photoengravings. Here again the first class salesman needs a considerable knowledge of the subject. At least he must be able to scale plates, fit them into layouts, choose screens, and plan artwork so that the platemaking cost will be held to a minimum.

6. Electrotypes. The salesman seldom buys electrotypes. At the same time he must know enough about them to plan combination runs.

7. Estimating. In plants where the salesman has to make his own estimates he must cultivate a knowledge of production methods. Without this knowledge he will be unable to work out the least expensive method of manufacturing an order. This will leave him with a higher price than that of his competitor.

8. Billing. Billing is a check on the estimating. Likewise it is an eye-opener to inefficiencies in the plant.

The salesman who has mastered the eight phases of printing listed above is a well trained man. It will be hard for his employer to find anyone in the shop better qualified for an executive position.

*The salesman will have to sell the product of the new printing equipment which will cost . . . millions of dollars and necessitate borrowing on a large scale. Just now this looks easy. There isn't a printer in the country who could not keep more presses busy—if he had the presses*

and the men to run them. If the increase in demand for printing keeps pace with the additional equipment manufactured we will have no problem. But we cannot forget that in prewar days the industry thought times were good when it ran at 70 per cent of capacity.

The present demand for printing has several unhealthy aspects. People are buying books and magazines as never before. What will happen when other things they want more come back into the market in quantity and attract the money that is now burning holes in people's pockets? Probably the demand for books and magazines will drop. And when

cut some magazine profits to a point where many publications will no longer pay. When this happens we will have to sell in earnest to fill their places with general printing. With prices far above prewar level this will not be easy.

*I believe that printing executives can best appreciate the importance of selling by doing a little selling themselves. May we also suggest that one of the handicaps under which the industry as a whole operates is the training of most of the bosses. It is on the operating side rather than sales. When the operating department is boss it says to the sales department, "This is what we*



At Ullstein House, the largest printing establishment in Germany, linotypists set type for an edition of the "Allgemeine Zeitung," a Berlin newspaper published under the supervision of American military government authorities. In the photo, Captain Judd Allen of Chicago distributes copy to some of the 500-man German force on the paper.

this happens the effect on the present seller's market will be startling.

It is now a good gamble to start almost any kind of magazine. However, production costs are not yet at their peak. At the moment this is being written (a) prices of paper have just gone up, (b) the engravers are negotiating a new union contract that will undoubtedly up the cost of photoengraving, and (c) the binders are sending around notices of increased costs amounting to as much as 20 per cent. It will not take much of a drop in public interest to

can make best, now get out and sell it." When the sales department has control it talks to prospects and finds out what they want. Then it says to the operating department, "This is what our prospects want. Let's see you make it."

Naturally the second method will make the most sales. Naturally, too, it is the method of the plant whose executives are sales trained. There is no better method of assuring good postwar business than that of keeping the control of the plant in the hands of sales trained executives.



# Copywriter in Utopia

by GLENN J. CHURCH

● STROKE UP your opium pipe, relax, and dream away to the copywriter's Utopia . . . that realm of escape where harassed copy men go after a hard day at the office to dream of the way advertisements should be set (in their opinion).

Copywriters have long and loudly contended that ads should be set to be "read" instead of just "looked at." Setting copy a definite width, breaking lines in the middle of a thought . . . just for the sake of appearance . . . is sacrilege to the man who writes the ads.

The reproduction at the right is an example of how copy men would like to see their efforts set in type. Each line of type is one complete

*This is the way advertisements would look if the copywriter had his way (over the lifeless body of the art director). Each line of type, wherever practical, is a complete thought, with utter disregard for appearance.*

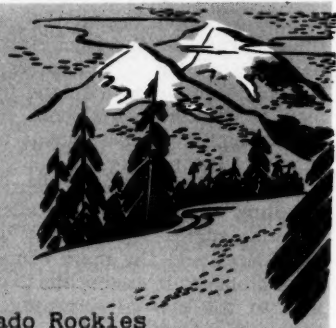
thought, wherever practicable, with utter disregard for the appearance of the typographical setup. The reader has each individual thought isolated for him, so that he can see it at a glance and comprehend it with a minimum of mental effort. It is unnecessary for the reader to carry half a thought over to the next line for its completion. Never would one sentence end and another begin in the middle of a line of type. Word division just would not be done . . . the poor hyphen would be ostracized.

The result may not look so good . . . although it isn't bad after you get more accustomed to it . . . but it certainly reads good.

It is an age-old battle between copywriter and art director. And, like time, it will probably go on forever. Both sides have some good, logical arguments and others which are not too rational.

At any rate, this pipe dream of the copywriter in Utopia is an idea . . . and he may have something there. Think so?

## BEAR LAKE BECKONS...



Nestled high in the Colorado Rockies is a vacation spot you've dreamed about but have to see to believe...Bear Lake.

Eight thousand feet up, far from the hustle and bustle of cities, fed by the snows of Tyndall Glacier on majestic Hallet's Peak lies Bear Lake.

To the summer vacationer seeking the tops in a spot to play or rest... Bear Lake beckons!

If your sport is swimming... this crystal clear mountain lake invites you.  
If you're an angler... Rainbow trout are eager to be hooked.  
If you enjoy horseback riding... good mounts and scenic trails await you.  
Or if you just want a place to loaf and rest...this is it.

Make this the best vacation you've ever had... at beautiful Bear Lake.

## BEAR LAKE LODGE BEAR LAKE, COLORADO



## By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

# THE PROOFROOM

### FUSSY FOR FUN ONLY

How can I get the men and women of England into a single expression?

Say either "Englishmen and Englishwomen" or, better, "English men and women." If you write "Englishmen and women," the fussy pedants can have some fun with you. Some of that breed would write "Englishmen and -women," but to me such extreme precision is painful.

### SUPERFLUITY THEMSELVES

In Upton Sinclair's wonderful book "Dragon Harvest" I find this: "Her superfluity of brains would manifest themselves in some public way . . ." Will you please work that out for me, and say whether it is high-class English or not?

It is not. The spinal column of the sentence is "superfluity would manifest"—and so the object, to match, should be "itself" (meaning the superfluity). "Of brains" modifies "superfluity," and resembles a runner on the baseline; he is in between, leaving one, and leading up to the other. The matter of sense-relation is one thing; the matter of grammatical relations is another. If people would begin to see that simple, fundamental fact in such situations, the difficulties of grammar would fade out.

### NO MATTER, NEVER MIND!

I just sent you a query based on a sentence in Upton Sinclair's new book "Dragon Harvest," and it is not just the thing, no doubt, to follow it up immediately with another, but—Oh, well, here it is: After a profound disquisition on the nature of modern physics and philosophy, Mr. Sinclair sums it up—"What is mind? No matter! What is matter? Never mind!" The grammar inspires no question or criticism. The philosophy, I am not fit to judge. But there is some thing here aside from grammar and philosophy. Can you put a finger on it? Can you name it? I challenge you!

You're on! As you say, the grammar is impeccable, and the philosophy is specialized beyond the range or reach of us plain folks. But the sentence is rare, rich, ripe material for—guess who (or whom?). Why, sir—for the SEMANTICIST. The sentence is really a pair of

puns—and a pun depends for its existence upon the double or multiple possibilities of meaning that almost every word carries; here, "matter" (as a noun) in the sense of "substance," and (as a verb) in the sense of "make a difference." Also, "mind" (noun) meaning the something-or-other (the mental energy) that is supposed to reside in or emanate from the brain—and (as a verb) "to give heed or pay attention to." And that precious invention Basic English is supposed to iron out all those wrinkles of language. All I can say is "Hoopla!"

### MORE OF THE SAME?

Kindly analyze this expression: "They did not hate the New Deal so ardently as the gentlemen of the country club."

In spite of the separate mailing, I have a feeling that this query also comes from our Upton Sinclair friend. The quote sounds like Sinclair, though I can't place it in the 703 pages of "Dragon Harvest"; and the query is of similar nature. Be that as it may, let me say:

The sentence as presented might mean either of two things: that "they" did not hate the New Deal as much as they hated the gentlemen of the country club, or that they did not hate the New Deal as much as those country-club gentlemen hated it. I have no doubt the latter is the sense intended. Then the question changes into: Why did the author not repeat the "did," so as to nail the meaning down tight? That would be a vastly more accurate and certain way to put the idea across, leaving no room for a critical querist to edge his goose-quill in.

### SPACING IS AN ART

Is spacing as important as some old fussbudgets make it out?

Its importance in good printing can hardly be overestimated. Good spacing within the line, between lines, and all through the printed page, with headings, cuts and cut-lines, is a vital factor in the artistic value of a page. It is well worth a proofreader's special care, attention—and hard, level-headed study.

### CONSIDER THE EVIDENCE!

Do you really think proofreaders are interested in the stuff which you dish up about grammar, commas, hyphens, and all that?

Yes; they have supported this department since 1893, when it was started by F. Horace Teall. That's more than half a century.

### CLOVEN WICKEDNESS

How do you think one should divide "iniquity"?—*Nebraska*.

The "big" Webster makes it "iniquity." E.N.T. leans toward "iniquity"—but couldn't put up much of an argument for it. The second way keeps the "qu" solid, but leaves the "i" without support from the following consonant—which an accented vowel needs if it is to have a short sound. The same considerations apply, of course, to other words of similar spelling, as "antiquity." It seems to be a matter of choosing the lesser of two evils.

### IN- OR UN-?

Please advise me if the term *insanitary* is a correct form. I have always used *unsanitary*. A popular radio program uses the word *insanitary* in its broadcasts, and the question of the correct use has come up.—*Pennsylvania*.

All I can do is to look it up for you in the dictionary. The big Webster enters the word both ways, and defines both as "not sanitary." For the first form, "insanitary drainage" is given as an example. Perhaps *insanitary* is more highbrow, but I like *unsanitary* better.

### USE JUDGMENT!

In revising, is it weak not to be able to concentrate on the marks—to run the eye over the whole galley?

In a perfect world, the first reading would catch all the errors—in fact, in such a dream world there would be no errors to catch! But it's a human world, and errors seem to generate spontaneously. The revise reader's first duty is to make sure that the first reader's marks have all been attended to, and to catch any new errors that may have crept in. But there's always a chance that quickly scanning the type may make it cleaner.

## TIMES DO CHANGE!

Copied from an "ad" in *The Mercury*: "Recently a friendly reader sent us a clipping from the *New York Times* from way back in 1934." Shouldn't there be an apostrophe before "way"?—*Ohio*.

In the New International, Second Edition, the entry is "'way, adv., aphetic form of away." (Under aphetic you will find this: "pertaining to, or resulting from, aphesis or, by extension, from apheresis.") In simpler language, it refers to the dropping of a short unaccented vowel at the beginning of a word, as in "squire" for "esquire." Under "'way" the big book notes, "often written way." Thus "way back" is recognized, without sanction or stigma. It is used in good print.

## WHEN QUESTION'S NOT QUESTION

I had this sentence today: "The first question to be asked is why the decision took so long." It came to me that way on the proof. I was just about to change the period to a question mark when I took a second thought and decided to play it safe and follow copy. But I still wonder if the question mark is not called for here.—*Maine*.

The sentence as shown, with period, is correct. It is a simple declarative sentence. (Not a very well formed one, however.) A question mark at the end would have been in order if the sentence had been cast in this mold: "The first question to be asked is: Why did the decision take so long?" Here the question retains its original integrity as a direct interrogation.

## SOME BUTLERS ARE THAT WAY!

As a newspaper proofreader, would you say I have a right to change this on a galley: "I have a wooden butler's tray . . ."?—*Pennsylvania*.

Presumably you would like to change "a wooden butler's tray" to "a butler's wooden tray." Whoever edited the copy should have done that (or something like it); the trouble is, when the proofreader orders a change, it has to be made in type, and costs money. The answer to your question depends wholly upon practice in the establishment in which you work. In some shops you would be expected to make the change, and praised for catching the bad wording. In other shops you would be bawled out for making unnecessary changes.

## TOO MUCH DICTIONARY!

Look up "glamo(u)r," "glamo(u)rous" in Webster, and you will see why I am slightly confused.—*Massachusetts*.

With the entry "glamour," Webster gives (likewise in blackface entry type) "also glamor." And under "glamorous" it gives also "glamour-

ous," with the definition "full of glamour." The "u" pops up and drops out in bewildering fashion. In a note the big book says the word is comparatively recent in literary English, and has not (in general practice) followed the analogy of "clamor," *et cetera*. In my personal usage, however—and you may take that for what it seems worth to you—that analogy holds, and I would write of a "glamor girl," and say she was "glamorous." (Please save time and bother by addressing your reaction to "Teall, Matawan, N. J.")

## THOSE ARABS!

In *Foreign Affairs* for October, 1945, p. 119, seventeenth line from top, and elsewhere, "Iraq" is printed this way: "Traq," with inverted comma. Is this something new?—*New York*.

All I can make out of it is that in American print it seems to be a bit of learned affectation. I think the inverted comma is an Arabic mark. Right? There must be some Arabic scholars in the I.P. family!

## QUIRKY!

I like proofreading because it is always bringing up new, strange, interesting points about language. To me, every proof is an adventure. Like this headline, over a "story" about women whose soldier husbands were reported killed in action, and who remarried: "Second Marriage Annulments Asked." Had each woman had one annulment already? Is not a hyphen needed somewhere along the line?—*Ohio*.

"Second-marriage annulments" is what you have in mind, I guess. What the headline really needed was rewriting—and that's an editor's job, not a proofreader's. P.S.—I like your sentence about every proof being an adventure. Work that's fun is generally well done.

## TWO TIMES TWO—WHAT?

Do you say "times" is, or are?—*New Hampshire*.

You might mean "times are hard," or something like that; but I don't believe you do. I think you mean "times" in such expressions as "three times four is (or are)

## HOME TOWN ECHOES • BY C. KESSLER



MEMOIRS OF A PRINTER'S DEVIL.  
THE WEEK AFTER THE COUNTY FAIR  
CLOSED.

11-6-45

# SCIENCE AND THE PRINTER

## New Measuring Device Compensates for Fluctuations in the Intensity of Light

fourteen." I myself would say "Three fours *are* thirteen," but "Three times four *is* eleven." (I hope my grammar is better than I dare hope my arithmetic is!) The sense of the expression is, four (taken) three times, is about a dozen. It's a rather delicate situation, and can be argued different ways; but to me it seems to work like this: "(The mathematical formula) three times four is a unit, three-times-four, and IT is equal to (shall we say?) twelve." But some folks, more rigidly precise (to me they seem pig-headed) insist that times *are*. After all, in a democracy (such as this good old U.S.A. used to be), each person had an unchallenged right to say *is* or *are*, just as he gosh-darned pleased. It depends, I guess, on whether "times" is here regarded as a noun or as an adverb.

### FRACTIONAL COMPOUNDING

How should I mark this: "an 8½ hour working day"?—*Tennessee*.

After considering various possibilities, the way it is shown in the query seems the best. Nobody could misunderstand it. Other arrangements seem to give either illogical combinations or an unsightly overload of hyphens, as "an 8-½-hour day," "an 8½-hour day," "an eight-and-one-half-hour day."

### QUIRKY!

The football reporter who wrote about "unnecessary roughness penalties" was cloudy, wasn't he?—*Illinois*.

He was. The two possible hook-ups produce two meanings, like this: roughness penalties (penalties for rough play) that were unnecessary, and penalties that were inflicted because of roughness that was unnecessary. One little hyphen would have nailed it down tight, so that even a mischievous critic couldn't have made anything of it: "unnecessary-roughness penalties."

### RIGHTS OF THE SHOP

As a compositor, I would like to know how much of a kick I am entitled to make over bad copy.—*New York*.

"You 'have a right' to put in a mighty strong kick to your foreman, and he should submit evidence to the person from whom the bad copy comes. The printer or publisher should, from self-interest if for no other reason, require his authors or writers to provide good clean legible copy. Bad copy is costly.

### AGAIN, THAT PLAYFUL HYPHEN!

Analyze "tight rope walker."—*Ohio*.

As it stands, it speaks to me of a rope walker who is tight, rather than of a person who walks the tightrope.

A DEVICE which is designed to take the guesswork out of exposing photo-sensitive materials to light by compensating for fluctuations in light intensity has been developed by the Electronic Mechanical Products Company, Atlantic City, New Jersey.

Called the "Luxometer," the instrument provides an accurate means of measuring exact predetermined quantities of illumina-

the lights increased in intensity to 800 foot-candles, it would take one-half second. Conversely, if the lights fell to 200 foot-candles, it would take two seconds for the pointer to move one division.

The old method of *timing* an exposure rather than measuring the exact quantity of light is inexact and inefficient, it is pointed out by Clarence S. Ost, chief engineer of the



Operator presets quantity of illumination in foot-candle-second units on the dial. Push button starts exposure mechanism, opens shutter, and turns on lights. Shutter automatically closes and lights go off when exposure is completed.

tion, compensating automatically for variations in light intensity caused by line voltage fluctuations, flickering arc lamps, varying composition of carbons, and different distances of lamps from the copy.

The Luxometer is a new light-integrating instrument employing an electronic radiant energy integrating circuit, combined with a mechanical counting device which accurately measures the quantity of illumination being received by any light-sensitive material.

The dial on the Luxometer has been specially designed to be practical for the graphic arts cameraman or platemaker. It is graduated into 200 divisions with a pointer which may be accurately set to one-half a division. The instrument is normally calibrated so that each division represents a quantity of illumination of 400 foot-candles for one second.

Assuming that you had 400 foot-candles at the copyboard, it would require one second for the pointer to move one division. If

company which makes the Luxometer. It is like a pharmacist measuring the amount of liquid in a prescription by timing the period in which he poured it into his vial, without regard to the speed of flow. To the photographer or platemaker, says Mr. Ost, light is an ingredient which should be measured with the same precision with which he weighs his chemicals and measures his liquids.

A companion tool of the precision camera, photo-sensitive materials of consistent performance, and apparatus for processing these materials under exact conditions of time and temperature, the Luxometer is designed to fill the gap formerly occupied by the unscientific use of the clock for measuring light. No claims are made that the instrument will automatically figure out what exposure a certain piece of copy should receive. The skill and experience of the operator is still required to judge copy and determine the correct exposure.



# "Commission" Compensation



● MANY printers prefer to pay their salesmen a commission rather than a salary. They believe a commission type of compensation, because it rewards the salesman in a direct ratio to the volume he produces, provides the best incentive for him to exert his maximum effort on behalf of himself and the company.

A previous article in this series on methods of compensating printing salesmen presented the arguments for salary types of remuneration—straight salary and salary plus bonuses. The plans of several printers were given, along with reasons why these printers prefer to pay by salary and their objections to commission arrangements. This article deals with commission plans and the advantages claimed by printers who use them.

Examples given fall under two general classifications—straight commission and commission-plus. The straight commission may be a set percentage of sales regardless of the volume, or a percentage which will fluctuate with the salesman's volume. The commission-plus plan usually consists of a basic commission plus the share-of-the-profits bonus.

Some printers believe that a salesman's total earnings should reflect profit on the job as well as the dollar volume of his sales. The case for this type of compensation is well stated by a prominent printer in upstate New York who pays each salesman a basic commission plus a percentage of the profits realized on his particular sales.

"We think a commission plan is best for the man who likes to work and is a good manager of his time," says the president of the company. "It also quickly weeds out the weakling. A share of the profits on his own sales tends to make a merchandiser of a salesman. In other words, he has something more to sell than just printing. Depending upon his experience and ability, a good salesman can suggest ideas for art, layout, choice of type, color, or binding, and the like—even suggest those more or less intangible things which make the difference between success or failure of a piece of advertising promotion. These ideas go beyond just the cost of the printed piece—they are worth money and a real merchandiser turns them into profit which he should share."

This is the second  
of three articles

on methods of compensating printing salesmen. The first covered salary plans; this one deals with commission types of remuneration; the third will sum up the advantages and disadvantages of both methods, give special attention to the problem of the small printer, and list some criteria that will help the printer decide what method may be best for his own company.

After you have read this and the first article in the series, we invite your criticism and comment, some of which may be incorporated in the final article on sales compensation.

The president of a New England firm believes that salesmen should share in the profits of the particular jobs which they sell, and therefore prices a job with a minimum sales price and allows salesmen to sell above that price. On the minimum they are paid a 10 per cent commission, then given two-thirds of any amount in excess of the minimum. This method, the president has found, puts the salesmen in a position to reap the benefit of good selling and get the right price for the job.

## Salesmen Share in Net Profits

Salesmen of an Indiana printing company are given 10 per cent on their sales plus a share in the net yearly profits of the company after requirements of capital investment have been satisfied.

A printer in New York City has worked out a unique commission arrangement which gives the salesman a share of the profits on every job he sells. His total earnings are governed by three factors—volume, profit, and expenses incurred. As explained by the president of this company:

"The salesman will receive either one-third of the gross profits, as summarized and checked according to the cost sheet, or 5 per cent of the gross sales—whichever of these two methods of computation is higher—based, of course, on each individual job, not on averages.

"Then there is the matter of expenses and petty cash. We have tried to solve that by allowing a man to give us his expense account every week or every month, but keeping it down to 1 per cent of his total sales on an annual basis. In other words, if a man did \$100,000 worth of business a year, he should have spent no more than \$1,000 in petty cash expenses, occasional little free jobs, and entertainment. Let us say the man has spent \$750. Having set the expense account at 1 per cent, the man will get \$250 as a bonus for not having spent it. This acts as an incentive on sales and a check on expenses.

"To give you an idea of how a salesman would fare under such a system, we give you here a typical salesman's record for one year (see accompanying table). This method of accounting neither stresses volume alone nor profit alone, but a happy combination of both, plus a check on expenses."

We come now to those printers who pay a straight commission only. Some use only one commission rate, usually about 10 per cent of sales; others scale the commission according to volume. A printer in New Jersey pays a straight 10 per cent on all sales and allows \$75 a month for auto expense and approximately \$100 a month for entertainment.

Salesmen of a printing company on the West Coast work on 15 per cent commission, but this firm carries quite a stock of forms "on the shelf" and other items which carry a much larger profit than the regular printing jobs made to order. "If our business were confined to the latter item," an executive of the company says, "we could not pay over 10 per cent and on this commission a salesman could not be persuaded to work."

Two composition houses, one in Detroit and one in Boston, report that they use a straight commission plan. The Boston company, a trade typographer, has tried various methods but has concluded that a straight commission, with a drawing account to be subtracted from commissions, gives the best and fairest results. Travel and other expenses come out of commissions, unless they are of a special nature authorized by the management.

"Our staff was placed on a straight 10 per cent commission beginning



# Plans for Printing Salesmen

the first of 1942," says the president of the Detroit company, an advertising typographer. "And during the war we have found that this solved many of the problems which we otherwise would have had in secur-

over that. All salesmen are allowed \$50 a month for their expenses.

A company in Iowa scales its commissions as follows: 25 per cent on orders from \$1 to \$25; 15 per cent on \$25 to \$100; 10 per cent on \$100

A large specialty printer in Ohio pays its home territory salesmen \$200 for the first \$6,000 of business handled each month (a commission rate of 3½ per cent) and 2 per cent on additional amounts, plus expenses. This is a much lower rate than usually paid by commercial printers, but unit sales of this company are very large because of the nature of the products manufactured. A salesman handles from \$360,000 to \$600,000 worth of business a year, so that his earnings range from \$8,000 to \$13,000 a year. Salesmen in outlying territories get a straight 5 per cent commission, with no expenses except an allowance of one-half of one per cent where the salesman maintains a branch office for the company.

## Here's a Commission Plan Used By a New York City Printer...

### ANALYSIS OF A PRINTING SALESMAN'S VOLUME AND INCOME FOR ONE YEAR

	Total Sales	Cost	Profit	Commission* Due Salesman	Incidental Expenses Printing (Petty Cash)	
Jan.	\$9,830.08	\$8,360.96	\$1,469.12	\$ 477.53	\$31.29	\$55.05
Feb.	6,925.28	5,876.49	1,048.79	337.38	38.89	41.90
Mar.	9,583.54	8,036.01	1,547.53	464.17	43.42	26.65
Apr.	14,002.70	11,624.94	2,377.76	687.13	42.71	34.40
May	18,258.45	16,115.96	2,142.49	944.96	16.36	43.85
June	28,097.38	23,928.10	4,169.28	1,715.99	50.86	36.05
July	7,946.35	6,742.16	1,204.19	403.38	32.00	39.61
Aug.	22,283.76	18,147.06	4,136.70	1,508.62	26.76	42.30
Sept.	7,923.10	6,746.67	1,176.43	397.14	60.43	62.35
Oct.	7,156.00	6,068.66	1,087.34	364.72	16.47	24.10
Nov.	9,227.99	7,739.65	1,488.34	454.34	49.30	38.63
Dec.	10,030.79	8,388.83	1,641.96	521.54	31.93	24.05
Total	\$151,265.42	127,775.49	23,489.93	8,432.90	440.42	468.94

Expenses Allowed (1% of sales) \$1,512.65

Expenses Actually Incurred

Incidental Printing	\$440.42	
Petty Cash Spent	468.94	909.36
Difference to Salesman as Bonus		603.29

Total Commissions\* for 12 Months.....\$8,432.90

Bonus for Using Less than Allowable Expenses... 603.29

Total Earnings for 12 Months.....\$9,036.19

\*Commission rate is one-third of gross profits or 5 per cent of gross sales, whichever is higher, computed on each job.

This plan of compensating a printing salesman by commissions takes into account not only the salesman's volume but also the profit on each job and expenses incurred by the salesman. Other workable methods have been described in the article.

ing the approval from the Salary Stabilization Director for salary increases for these men. At a time when there is little price competition in the sale of our product, we find this commission arrangement very satisfactory." Salesmen of this company service accounts they sell, handling many production details.

Among the printers who pay commissions on a sliding scale based on volume is one in St. Louis who pays 20 per cent on the first \$1,000 of sales, 15 per cent on the second \$1,000, and 10 per cent on all sales

to \$1,000; 7½ per cent on \$1,000 to \$5,000; and 5 per cent on orders over \$5,000. In addition, salesmen of this company get what amounts to a bonus for special work. If a salesman renders service on a job such as an advertising campaign, a catalog, or booklet, he is paid a service fee commensurate with his efforts and work involved. In some cases this service fee amounts to as much as another 5 per cent of the total sales on orders of \$1,000 or more, and 10 per cent on orders from \$25 to \$1,000.

### Pay Salary Plus Bonus

A basic commission of 20 per cent is paid by a printer in California. This also applies to repeat orders and encourages the salesman to build up a clientele on which he calls regularly. He also gets a 5 per cent bonus on all new accounts. The shop pays for all but his traveling expenses. Commissions are figured against a \$50 a week drawing account. Men are asked to work in a limited territory, and must sign an agreement that if they discontinue working for the company they will not solicit their old accounts for a new employer until at least five years have elapsed.

Some companies use both a salary and a commission plan of compensation. Here the experience of the salesman usually governs the choice. A very successful eastern printer uses a straight commission plan for salesmen who have been with the company for many years and are accustomed to it. This plan includes a drawing account which, through past experience, has been adjusted so that it takes care of the matter very well.

For the past couple of years all newcomers to this company's sales staff have been paid a salary plus a bonus which is based essentially on the same percentage as the commission plan, but each salesman is assigned a reasonable quota of sales for the year and is paid a straight salary for that quota. If he is successful in meeting this quota, an additional percentage point is added to his income, and this will bring

the compensation for his business up to the regular commission. If he fails in meeting his quota he has been paid at a lower rate but is not liable for any loss taken in paying him a straight salary. The sales-manager feels this gives the new salesman a feeling of security and permits him to operate better.

Methods of compensation in a middle western printing and book manufacturing firm also vary with the individual salesman. Most of them have been on the staff for many years and the basis of compensation has been worked out almost individually, depending upon whether the salesmen had initiated the accounts they are serving or whether these accounts were turned over to them for service and development, and how much support is needed from the executive staff to maintain certain accounts.

In the past, when this company employed new salesmen to develop new business, they were paid on a commission-plus basis, receiving a salary while developing the business, the salary being charged to their account until the commission earnings equaled the amount that had been paid to them.

An Iowa printer and distributor of office supplies varies rates of compensation according to product sold and nature of territory. Three men calling on county governments receive 20 per cent commission on printing and blank books showing a normal profit, and 17 per cent on stationery. Of two men calling on schools, one who divides his time between the office and his territory receives \$300 a month and traveling expenses. The other, who calls on town schools, gets a commission of as much as 25 per cent on high profit items, down to 17 per cent for stationery, or a percentage of gross profits on items sold too low.

One man handling bank and commercial accounts for this Iowa firm gets a basic commission of 17 per cent. As he buys and checks stationery and promotes its distribution through other salesmen, he is paid an over-riding commission of 4 per cent on all stationery sold in his territory. Another salesman having home city territory gets 12 per cent on everything he sells there. Each salesman is paid for mail orders from from his territory at the same rate as if he had taken the order himself, with the understanding that he has covered his territory thoroughly, and that the volume of his direct sales is sufficient to warrant full credit for mail orders from his territory.

## Punctuation Problems Concern Printing Industry • By Edward N. Teall

● **MAKE NO MISTAKE** about it: the problem of punctuation is not monopolized by compositors and proof-readers, although it is frequently regarded and described as a proof-room specialty. Publishers and editors have a stake in it, too. In fact, the whole printing industry may well be said to have such a stake (in varying degrees in various divisions of that vast and vital industry). Prosperity for the army of printers may be measured by the degree of approximation to perfection of product—and good punctuation is a contributing factor to the attainment of that happy state of affairs. (*Obiter dictum*: Isn't that a sentence for alliteration's agonizing adversaries to hop onto!)

These innocent reflections were evoked by an equally innocent (and very interesting) inquiry as to also the correctness of Theodore L. De Vinne's observation in his revered book "Practice of Typography: Correct Composition," Chapter XV, PUNCTUATION (at page 259, subsection "The Comma"): "Editors of experience put severe restrictions on the use of the comma for particles, marking them out unsparingly in statements like these: 'He was, indeed, a good man,' and 'This, also, was an error.'"

It is good to know that readers of *Proofroom* pay (well deserved) tribute of respect to the master printer whose span of life ran from 1828 (the year of publication of Noah Webster's "American Dictionary of the English Language"—Henry L. Mencken will please take notice), to 1914 (the opening year of the Era of World Wars). "Correct Composition" was published in 1901 by the Century Company, New York; and a copy with Mr. De Vinne's personally inscribed "compliments" is one of the treasures that came into my possession when my father, F. Horace Teall, first conductor of *Proofroom*, passed on. Mr. De Vinne's books of the same series, "Title-Pages" and his "Plain Printing Types," are also (and in the same bibliophile state) in my little workshop thesaurus; plus an a. l. s. to my grandfather, Francis Augustus Teall, that was once reproduced in these pages for the edification of printer folk who are a bit sentimental about their "line," and not a bit ashamed of being so.

Getting back on the rails: Here is a real treasure, of the kind that has

made *Proofroom* (yes, I dare say it—and I dare anyone to deny it!) famous. It is an extract from the *Wall Street Journal*, in New York, where they're nothing if not stuck on themselves—and of course they are *not* stuck on themselves. Here it is, at full length:

*Commas*—It seems to us, generally speaking, and without ulterior motives, that, by and large, surveying the total situation, and with due regard for unity, coherence, and emphasis, that, without wanting to be picayunish, and taking due notice of modern trends, we are, as a nation, so far as can be judged from papers, magazines, and books, rapidly approaching the point, or at least getting within the hailing distance, of the time when something, whatever it may be, will have to be done about the indiscriminate use of commas.

One can, without too great effort, if he so wishes, sample, or at least investigate, the underlying, basic, comprehensive truthfulness of this admittedly broad, but, nevertheless, direct, pointed, and succinct assertion. Too many writers, at least, it seems that way, even though, in all fairness, one doesn't wish to be too dogmatic, employ commas too frequently, too indiscriminately, and, it seems, without reasonable excuse. Commas, of course, are easy to put in, but, it does seem on occasions, like this one, as if, without too great effort, a bit of careful, incisive, revision would eliminate many of those small, pinheaded, upside down curlicues.

Yes, that's clever—it's clev-ah, very clev-ah. It has the cleverness of a bad boy, a very small bad boy. It exhibits mischievousness of purpose, some perverse skill in execution (but not the "sure instinct for the jugular"), and a Sunday-school hope for a Certificate of Merit.

Some forty years ago, I myself could have done such a thing—with equal badness of spirit, and, I think, with a little more effectiveness. The bad-boy writer of this satiric venture should have done two things to make himself a case. First, he should have given an actual extract from print to show how hopelessly ignorant he held most present-day writers to be. Second, he should have cited a passage from his own writings to illustrate how the thing ought to be done. I hope his boss gave him a raise, but I'll be horn-swoggled if I think he earned it! If he got it, he was lucky on the bases rather than stout with a bat.

This paragraph, as herewith accurately reproduced, is in the first place badly written. "It seems to us

that . . . that" is distinctly not good. The first "that" is enough; it does the work. The second "that" simply does what has already been done. It seems *that* so and so being such-and-such, *that* something else is this-and-that. It seems, in a word, *that* if you have one "that," *that* you need another "that." *That* . . . *that* is worse than any piling up of commas.

Of course, half of the commas in the sentence so ingeniously misconstrued are, as the writer meant them to be, misused—wholly unnecessary, extra baggage. Without defending the punctuation in these artificially built and punctuated sentences, I have still this to say: that as they stand, they are at least coherent and simple, easy to understand without undue strain.

Leave out the commas and see what you get. "It seems to us generally speaking and without ulterior motives that by and large surveying the total situation and with due regard for unity coherence and emphasis that without wanting to be picayunish and taking due notice of modern trends we are as a nation so far as can be judged from papers magazines and many books rapidly approaching the point or at least getting within hailing distance of the time when something whatever it may be will have to be done about the indiscriminate use of commas."

The point is simply this: that with too many or too few commas a paragraph is B-A-D, bad.

Thus the point is made, more sharply than it could be made by a whole book filled with learned argument supported by numbers of examples, that GOOD punctuation is valuable. Never have I seen a more convincing demonstration of the usefulness of punctuation: good, careful pointing of a sentence.

And so we get back to that example from De Vinne: "This, also, was an error." If you say "This also was an error," you presumably mean something different from what you mean if you say "This, also, was an error." In the first writing, you say that this was not only something, as perhaps a sincere statement, but it was also an error, as well, or in addition. That is, it was not only a sincere statement, it was also an error. But in the second writing, you compare this with something else, something that was an error; you say, "This, also, was an error." That is, "This, too, was an error"—or, this thing, as well as the other [previously named] thing was an error." That is to say, the comma is really *doing* something.

# CHECK *Your* OFFICE AGAINST THESE IMPORTANT POINTERS

By ERNEST W. FAIR

"WHAT salient points make for a smooth operating office?"

That's a question we have asked many printers. Almost every one queried mentioned "the right surroundings" somewhere in his list.

So we made an investigation of the ideal offices for printers to find out just what were "the right surroundings." Listed below in brief, easy-to-check form, are all the pointers that developed.

Each requires individual adaptation to the problems inherent in each office yet no one of these "pointers" is expensive to put into operation and each is as applicable to a very small office as it is to the large one.

Don't try to impress with an overly bright, roomy, and an ornate office. This is preferable where only the public enters but such conditions seldom make for compact and efficient working space for members of a printer's office staff.

Never guess at ventilation; have the office surveyed by an expert (it's worth the money). Wrong currents of air or improper distribution of fresh air in the office is always a drag upon the employee's ability to turn out his best work.

Have the lighting system checked at least once a year by public utility engineers who, in nearly all cities, do this gladly without charge as part of their service. Tiny changes in conditions over a year's period of time may breed unpleasant working conditions that can remain hidden for many years.

Floors should not be too highly polished. The same holds true for the desks and office fixtures. Such a highly polished surface helps to magnify glare and every little sound in the office into such proportions as to give any office worker jumpy nerves in short order.

Keep the air in the office clean. Merely changing air or permitting fresh air into the office doesn't always prove satisfactory. Cleaning of air is even more important in those cities whose business districts are constantly enshrouded in clouds of smoke and dust.

Remember in these days of expansion and those forthcoming in the future, that the more people who work in the office, the more attention must be given to all of the comforts therein. The set-up of an office planned for three people will be taxed beyond any ability to be efficient where twelve people are placed in it.

Don't impair office workers' sight or run the risk of costly mistakes by failures to supply adequate lights over office machines. Wise lighting provides separate illumination for such

machines where mental concentration is an important part of their operation. But there should not be any marked difference between the light upon these machines and that of the entire office. Here again is a point where the public utility service engineer can be of great help.

All unnecessary noise in the office should be eliminated; and the office should be protected from outside noises of all kinds. This aids in concentration upon one's work, reduces brain fatigue, and keeps to a minimum those careless errors that cost the printer a goodly sum when they do occur.

Each of these eight pointers can add immeasurably to any printer's office. They are worthy of consideration. Their achievement calls for little expense and no upsets in office routine. Providing physical comfort for employees pays off in increased production. That's why help-wanted ads usually include "Pleasant surroundings."

- 1 Is your office overly-light, space-wasting, ornate?
- 2 Is it properly ventilated to eliminate harmful drafts?
- 3 Has your lighting system been checked by lighting experts?
- 4 Are floors and furniture surfaces much too highly polished?
- 5 Is the air always fresh and free from smoke and dust?
- 6 Is the space adequate for the number of employees?
- 7 Are all office machines provided with individual lights?
- 8 Has all unnecessary noise in the office been entirely eliminated?



# Colmar Collection

★ Refined typography, conservative layout, nice presswork... characteristics of the fine printing being produced by the Colmar Press of Wollaston, Massachusetts. Dignity without too much restraint; effectiveness without eccentricity... these are two factors which distinguish every product of the Colmar Press. Most of the examples shown are on special-finished, tinted stocks which add still further to their attractiveness and effectiveness.



**The Colmar Press** • PRINTERS  
DESIGNERS  
70 Woodbine Street - Wollaston - PREsident 6022

## Fountain of Freedoms...a Free Press

This history of the press, since its development five centuries ago, has been a history of restraint. It is natural for men in authority to resent the sting of criticism. It is human for them to be suspicious, and to seek to outreach themselves. Hence rulers often avoid criticism and disengagement by stifling it. But the courageous men who founded this new nation sought here full freedom for each individual. When they established a constitution, aware of the human frailty even of rulers elected from among them, their First Amendment provided that "Congress shall make no law...abridging the freedom of speech and of the press..." With the widespread education and enlightenment that resulted, the people here have advanced further toward self-government than the people of any other nation. The beacon of this Western World, marks for all nations the start of the path to Freedom—Freedom of Speech and of the Press.



## A POST-WAR INVESTMENT in Your Church



## The COLMAR PRESS

papers from FLOWERS  
to PREsIDENTS

Our NEW Telephone:

**PREsident 6022**

Our address remains the same:

70 WOODBINE STREET - WOLLASTON



**CHRISTMAS - 1944**

FROM

**Clan MacGregor No. 5**  
Quincy, Massachusetts



**SEASON'S GREETINGS**



**Canadian Club of Boston**  
MEMBERSHIP OF FORTY-SEVEN

## The Epiphany

The Manifestation of Christ to the Gentiles



When Jesus was born in Bethlehem of Judaea, behold  
there came wise men from the east to Jerusalem, saying,  
Where is he that is born King of the Jews? for we have  
seen his star in the east, and are come to worship him.  
St. Matthew ii. 1-2

## To THE MEMBERS AND FRIENDS The Wollaston Congregational Church



The meaning of song goes deeply into many hearts and by the sublime  
ministry of music many of us have been helped and inspired.

We are happy in the possession of a magnificent organ and a choir  
master of tested and proven ability who, since 1936, has served faithfully  
and painstakingly in making the musical portion of our services of the  
highest order.

And now, we are going to have an opportunity of showing our appreciation of Mr. Warrington's loyalty by attending on massed the presentation of Maunders' beautiful cantata, "JOHN OF FRANKFORT", which our choir and the Wollaston Choral Art Society will present in the Church on Sunday evening, November 26th, at 7:30 o'clock.

We want to make this an outstanding event in our Church and it is  
receiving wide publicity in the hope that every seat will be filled.

Please make it a point to come, for we can assure you that this musical  
drama will be well worth hearing and by your presence you will be paying  
a well-deserved tribute to Mr. Warrington and our Choir.

Cordially yours,

**William M. Macneil**  
Pastor

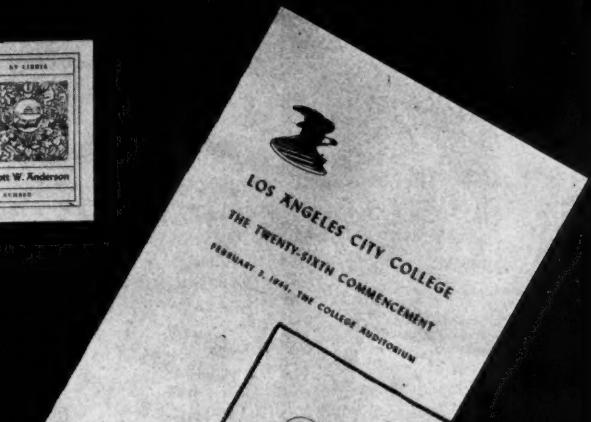
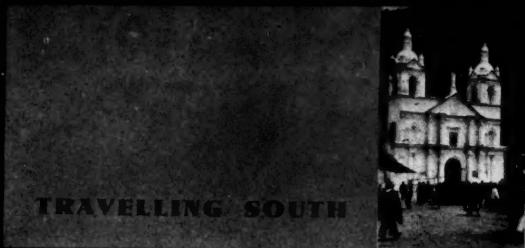
November 14, 1944

## Testimonial Dinner

**JAMES  
NICOL  
Moir**

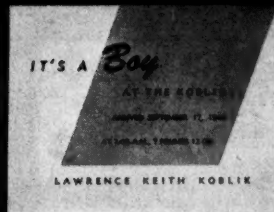
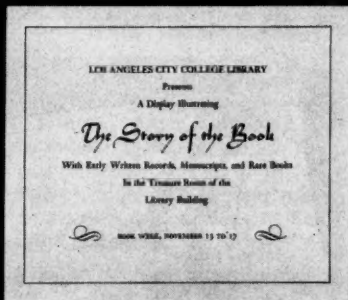
WEDNESDAY EVENING  
MAY 3, 1944  
NEIGHBORHOOD CLUB  
OF QUINCY





## Richard Hoffman

of the LOS ANGELES CITY COLLEGE demonstrates his versatility in handling both traditional and modern layout and typography. The sparkling specimens shown here are typical examples of the fresh, effective style of this West Coast printing designer. Choice of paper stocks is good, too . . . two-colored papers and textured papers being used to excellent advantage.



"Some of the best writing that came out of the San Francisco conference."



The was the widely expressed opinion of parliament, education, students of world affairs and thousands of readers on the editorial regarding the United Nations Conference on International Organization.

In another group and scholarly background reporting, combined with a body of Mr. Harris' work of more than two years in the Los Angeles Daily News set a high mark. They called attention to a new, stimulating personality in the field of public expression.

To the lecture platform Mr. Harris brings this new far-reaching interest and sophisticated point of view which characterizes his Daily News writing.

Recently appointed Editorial Director of the Daily News, Mr. Harris has been a member of the faculty of Los Angeles City College since 1940, has served as the summer session staff of the University of California at Los Angeles and Elkins University.

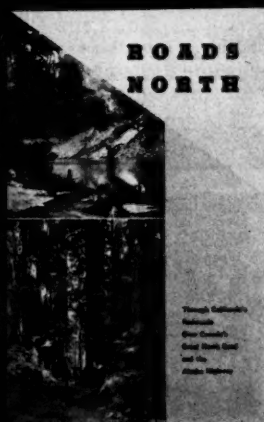
He served for two years as an officer in the U. S. Naval Reserve, holding charge of war information for the United States Intelligence Training Command at Corpus Christi, Texas, and Pensacola, Florida, as guest lecturer for the Army Air Forces War Orientation Program, and as war indoctrination officer at Okinawa Island, Okinawa Island.

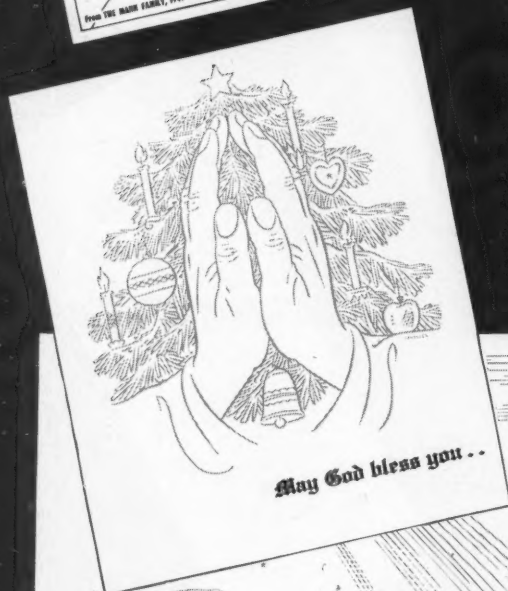
Mr. Harris' approach to his subject matter is direct and unadorned. He has a bold style. His views, nevertheless, are not "dashed." He makes "clear" with clarity" his ideas upon the pressing issues with the forthright of one to whom change is something to fear.

The platform was of course and ability to handle contemporary discussion and questions from the audience represented him especially in those expressions favoring internationalism and group participation in progress.

He is the author of "Happiness in World Society," The Guide in U.S. Argentine Relations, and an extensive War Information Manual published by the Naval Air Intelligence Training Command.

MANAGEMENT SERVICES PUBLISHED CORP.  
200 S. St. Andrews Pl., Los Angeles, Blvd. 2795, 210 Washington Blvd., Suite 101





Season's Greetings - J. M. Bundscho, Inc.

## Printers' Greetings

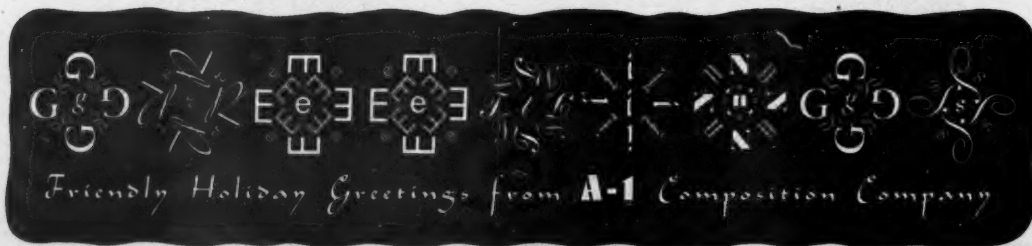
★ Greetings from the Graphic Arts... Christmas and New Year's cards from those in and associated with the printing industry... were as varied as they were attractive this season. Some were the essence of simplicity; others expressed their wishes with intricate designs and elaborate illustrations. Color played an important part. The Simpson card was in red, green, white, and a bright yellow. The Jaqua greeting in silver and green on yellow stock. Bundscho's folder was in glittering gold and silver. A-1's novel folder, with snowflakes made from various types, was in two shades of blue on white stock.



Just to show our Faces  
and to wish you a

Joyous Christmas!

Larry and Louis Morris





## By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

# THE PRESSROOM

### PRINTING ON PLASTICS

Occasionally we get orders of plastic (cellulose acetate) printing in sheet form, ten-thousandths of an inch thick. We are not satisfied with the results we obtained because of low production caused by the need to place the printed sheets on the racks for drying. Also the printing is not very clear and sharp. Whether the latter is due to the celluloid inks we use or the cuts made of metal, we are not sure. We are using platen presses. We would like to know if there is any special process, ink, cut, or machines to do this work effectively. If so, where are the manufacturers?

This work is handled most economically on anilin and gravure presses which employ inks that dry promptly on all plastics. When this work is run on letterpress and offset machines more time is required for drying of ink. Quite a number of small pieces are printed letterpress. For a good print, a thorough and complete makeready is needed. The comparatively soft paper stock will absorb distortions of incomplete makeready, but the hard plastics will not. The high spots squash and the low ones slur. Even if you use rubber forms on platen presses or an offset proof press with rubber blanket, a good makeready is still needed or the form and blanket will suffer instead of the print.

### SEVERAL INTERESTING SUBJECTS

We would like to know more about the following: anilin inks, high-etched offset plates, also color photography in printing, and vacuum process printing.

Anilin is but one coal tar derivative from which we get few colors compared to those from other derivatives, so anilin inks properly should be called coal tar inks. You can read all about them in the books on printing inks for sale by **THE INLAND PRINTER**.

Your photoengraver can tell you about high-etch plates which are used in dry offset printing.

During the past decade **THE INLAND PRINTER** has carried informative discussions of color photography in printing which you may read if you have access to back issues. For the latest developments consult such principals in this field as Eastman Kodak Company and Ansco.

Your term, "vacuum process printing," probably refers to the direct or contact printing of light with the vacuum printing frame, part of the equipment used in offset, especially for line plates. Suppliers of offset equipment will be pleased to tell you about it.

### DRY TRANSFERS

Would you please tell me the process by which drawings are printed on paper and then transferred to another paper or cloth by applying the printed paper to the cloth and passing a hot iron over it? Concerning the transfer ink used in this process, would you also tell me its nature, where it is obtainable, and by what process it is applied to the transfer paper? And are both the letterpress and the lithographic press suitable for this purpose?

Dry transfers may be produced by either letterpress or lithography. Manufacturers of the equipment for thermographic (or raised letter) printing have developed a method of producing dry transfers which is meeting with a rather favorable reception and all of the equipment as well as the supplies may be obtained from them.

### PRINTING & PHOTOGRAPHIC SHOP

It is my plan, following my discharge, to establish a printing and photographic shop and while your very fine magazine has enabled me to contact certain manufacturers, I find there are still some items that I need to know about. I anticipate that much of my business will be in calendars and yearbooks as well as other specialized jobs. Therefore I would appreciate your telling me just where I could contact some manufacturers of the following types of equipment: tin stripping for the tops of calendars; plastic and wire spiral binding; envelope printing presses; raised or embossed printing equipment. In the sort of establishment that I now have in mind, using offset, if there are any items of equipment you think I should know about, I would appreciate your telling me.

It is a pleasure to enclose tear sheets from **THE INLAND PRINTER** Directory of Equipment and Products which contains lists of suppliers of machines, accessories, and papers used in letterpress, offset, gravure, steel, and in copperplate printing; also embossing and photography.

### PLASTIC PLATES

Please give me information regarding plastic electros or plates, mounted or unmounted, to be used in newspapers or for commercial printing. How do they compare in cost, how many impressions can the average plate take, and are they used much? If this information is available from some source, would you kindly forward my letter to that source.

Space is lacking to comply with all of your request but you may find plastic plates discussed thoroughly and at some length in the August, 1945, issue of **THE INLAND PRINTER**, by experts in their manufacture and use. Under "Plates" in our Equipment and Supplies Directory you will find listed manufacturers of plastic plates who will be pleased to send you detailed information about these plates.

### COLUMN RULES RISE

Recently we tried to print a newspaper as eight pages work and turn, and in so doing the column rules worked up. Yet when we locked these same pages as 4 backing 4, no trouble appears. In the first instance, the 8-page form, the column rules were running with the curvature of the cylinder, and on the 4-page form they ran across the cylinder. Can you give us any hint as to what the trouble might be?

If a column rule bowed in lockup is at a right angle to the cylinder, as it rolls over it will start a pumping which ends in a workup. When making up the form or at lockup, place more spacing material at the foot of the columns flanking the column rules than seems necessary to the eye or by the rule. Then when the quoins squeeze the columns up, there will be no pressure on the column rules to bow them.

### AUTOMATIC CARD PRINTING PRESS

I have been trying to find an automatic card printing press. It has been several years since I saw one, so I have forgotten the trade name and manufacturer. Perhaps you can help me.

So far as we know the Buffum card press, which printed a card up to post card size at high speed if the cards were not at all curled, is no longer on the market. You might pick one up from a printers' machinery dealer.

### GLOSS INKS

One of our good customers asks us to print labels (largely solids or nearly so) in gloss inks which previously we had printed and varnished in separate operations. We are interested in pointers which might help us to avoid pitfalls.

All that we see in the completed job is the paper and ink, so all research by chemists, engineers, and pressmen must be based on correlating the printing qualities of papers. Once the printability of any paper has been ascertained, the ink that is suited to the paper, process, and press can be made.

While standardization of product is a principal aim of every paper-maker, there are many difficulties in maintaining a uniform product from run to run. The result in practice is that no two gloss ink jobs are exactly the same.

The printer should season the paper and work in cooperation with the inkmaker, asking him to suit the ink to each lot of paper.

While the makeready for solid plates is the same as in other work, more care is needed to avoid excessive squeeze in gloss ink jobs. The aim is to lay the gloss ink on the surface rather than to drive it into the paper. The gloss comes from rapid drying on the surface, which holds the gloss of the varnish there, rather than by penetration which would carry the glossy varnish into the stock.

In gloss ink jobs, as in all others, good rollers, nicely set, are a very great aid and without this favorable factor little can be accomplished.

As gloss inks are very fast drying, the press should be inked up for the makeready with a slow drying ink of similar body. After the run has been started with the gloss ink, the press should not stand without a retarder added to the ink.

Smearing and sticking together of the sheets may be avoided by using spray guns, or by inserting plugs or embossing slugs in the form. These are slightly over type high and should be located to strike in the margins allowed for gluing or pasting, or in other blanks. The resulting embossment holds the sheets apart after printing, prevents offset and smearing, and aids drying by letting the air get between sheets.

A simple form of such a plug is to turn a type character upside down and underlay it.

The overprinting problems, at the start, are best solved by cooperation with the inkmaker. Whether printing in single or in multicolor, the sheets should be winded at predetermined intervals to avoid sweating and sticking.

When a large gloss ink job is sent out to a customer, he should be advised how to store the sheets, taking into consideration atmospheric conditions and weight piled, in order to avoid possible spoilage from the heating and sticking together of sheets.

While some of the factors touched on above are common to regular overprint or to other varnishing as well as to gloss ink jobs, the latter process will save an additional run through the press.

From a rubbing standpoint, gloss ink jobs are easy to handle in cutting, creasing, and gluing. Only a little marking occurs either in production or in later operations at the customer's plant.

### ROLLER WASHERS

We would appreciate receiving information in regard to the manufacturers of roller washers.

Some of these washers are for offset presses only, some for rotary presses only, and some for both the flatbed and rotary machines.

### TAPE LABEL PRESS

As we are very much interested in the printing of tape labels, such as the one enclosed, we would appreciate very much if you could tell us the manufacturer of such a machine.

There are a number of presses, both letterpress and gravure, especially designed to print tape and ribbon at high speed from the roll. We are sending you a list from which you may contact manufacturers and obtain descriptive matter. This will give you a complete picture of the equipment. Taping is more convenient than tying, and it can carry advertising messages better than string. Even shirt bands are printed upon tape and ribbon presses from the roll.

Some of these machines are more versatile than others. It is possible that after you have looked over the field, you may want to extend your operations further than tape printing, which is but one of many specialties produced successfully, and at high speed, from the roll on these rotary machines.



"In the Days That Wuz"—His Opportunity

Cartoon by John T. Nolf, Printer-Artist



### INTERESTING PAPER TAPE JOB

We have the job of producing a paper tape with which a housewife can measure the areas in her kitchen where she wishes to locate her sink, range, and refrigerator. The idea is for her to tear off this tape when she has made these measurements and bring it to her dealer so that he can lay out a floor plan for her. The tape will be 163 inches long, numbered in inches from 1 to 163. There will be five different tapes which will be perforated and held together when the tape is fan folded, by two stitches on the side to prevent its falling apart. There will be, on each tape, alternate sketches in line with blank spaces. We are enclosing a sketch to show you the idea. What we want to do is find a method of printing such a job. Could you offer any suggestions? Since it can't be printed in flat sheets because of the width, we tried the idea of printing from rolls, using numbering machines. This wouldn't work because of the necessity of resetting the machines after we reached 160. This was prohibitive on a run of 50,000 copies. So far we have been licked on a source of supply and will appreciate any help you can give.

There are the specialty printing presses designed to handle jobs like this very neatly. Their manufacturers will be pleased to point out the most economical way to handle this one in a single operation.

### FLOOR LAYOUT FOR SCHOOL SHOP

Enclosed is a sketch of the floor plan of our school printshop and a list of our equipment. I would appreciate suggestions on arrangement, with an eye to the fact that in addition to printing instruction, I am also to act as printer to the Board of Education and the public school system.

There are several basic factors governing such a floor layout and you can arrange the equipment to conform. First, in your cold climate, be sure to arrange your presses in the warmest section of the room to avoid ink and roller trouble in winter. In the three sections, composing, press, and binding, arrange the equipment for convenience so that as much unnecessary moving about as possible may be avoided, with a place for everything, everything in its place, and in easy reach. The rules, spacing material, and other essentials should be near the type cases, and the galleys close to the type cases and the composing machine. The imposing stones should also be close to the type cases and composing machine. The stone on which all forms are locked for the three presses should be so close to the gear wheel side of the presses that only a step or two is needed to throw the form in the press from the stone—no walking.

That is the vital factor in getting things done, concentrate on the job

in hand, stick to it, and get your walking exercise outdoors.

You need the best available light, both general and localized, to make business tick and to avoid serious accidents with a group of beginners in their teens in your charge, and also to avoid soiling their clothes.

You will need tables close to the presses for unprinted stock and for printed sheets if you have no drying rack. You should get one or more drying racks.

In its arrangement relative to the presses, the bindery section should have the paper cutter close to the presses and conveniently near the stitcher and perforating machine.

Everything is to be planned to save floor walking during working hours, for that is necessary to get the work out—production. If the lads learn this lesson it will be invaluable no matter what department of the printing plant they elect to go to work in after school days are done.

### GOLD STAMPING PRESSES

We have two or three inquiries for gold stamping presses and wonder if you can advise us who makes these presses?

There are various kinds of presses which are used for gold stamping. There are the regular die stamping presses, the bookbinders' gold stamping presses using brass type in pallets (little sticks or chases), the regular platen printing presses, with or without a roll-leaf attachment, and the special gold stamping presses which have the roll-leaf attachment.

• • • • •  
*Master Printers Association of  
Newark, N. J., offers this suggestion:*

### IT'S IMPORTANT TO KEEP RECORDS!

It is not only necessary to keep records, but they should be saved after you think you have finished with them. Recently the U. S. Department of Labor has been checking on records kept by business houses in this vicinity. Some of the results have been painful and embarrassing. One firm (not in the graphic arts) had to pay about \$40,000, if our information is correct. Be watchful of employees on salary and see that they do not work more than forty hours per week, unless paid overtime. A copy of "Regulations on How to Keep Wage and Hour Records," Amended April 1, 1944, may be had from the U. S. Department of Labor, Wage and Hour Division. Thirty pages to absorb, but it may pay.

### EMBOSSING CARDBOARD

We are confronted with somewhat of a technical problem regarding our hot die processing of graduation and personal cards, and solicit your advice and further information toward solving our "bugs." We are enclosing two samples which have been run in sequence (one after the other), using the same heat and die in both cases—in fact, identical printing conditions with the exception of the physical characteristics of the stocks. You will notice that the cheaper stock yields a much sharper pattern from the embossment than does the better and harder stock. We prefer using the better stock on our hot die processing but satisfactory results seem to be unobtainable. We would appreciate your suggestions.

It is "not in the cards" to hope for an equally clear embossment on the harder stock under the same printing conditions. It is well known that softer stocks may be printed with less makeready (although they consume more ink) and the same is true in embossing. The easiest and least costly solution is to use a soft stock of better grade.

With your present method, if you must use the harder stock, a better and more complete makeready of the embossing force or male die is necessary. Diminish the squeeze on all edges inside and on the limits of the force so that more squeeze may be applied on the solid portions.

There are other methods that you may consider. A better print with less strain on the machine is obtainable on cylinder and rotary than on platen machines, because on the platen press all of the impression for the entire form is delivered at once, while on rotary presses just a line at a time in succession around the perimeter of the cylinder is squeezed. So cylinder or rotary embossment may well be used for this blind embossment where register is not so important. Cylinder presses or roller embossing machines could be used and larger sheets processed at a higher speed.

You might also consider using embossed cover stocks which would release your presses for printing during the time now tied up in embossing, especially since these embossed cover stocks are durable and may be had in colors as well as white and in a range of patterns.

### PRINTED WRAPPING RIBBONS

We are in the ribbon business and would like to print ribbons for gift wrapping. Can you give us any information where a machine of this type may be purchased?

A number of different machines of varying degrees of versatility are available for tape and ribbon printing of every description.





# BREVITIES

*Edited by H. V. Downing*

ITEMS ABOUT THE TRADE AND THE MEN WHO MAKE IT. BITS OF INFORMATION COLLECTED AND SET DOWN HERE FOR YOUR EDIFICATION AND PLEASURE

● "TYPE MAN of the Year 1945," selected by *The Trade Compositor* as the one who did the most during 1945 to promote the interests of the trade composition industry, is Ben C. Pittsford, who is secretary of the Chicago Typographers Association.

Ben came to Chicago in the early years of the century after learning the printer's trade in a small Illinois town. He became a leader in the field of advertising typography as well as in the ITCA. When he became secretary of the Chicago association he was "one of the best informed men in the industry on the practical aspects of producing and selling trade composition service."

None will begrudge this honor to Ben Pittsford.

● A PRINTER's life may not be long and merry, but the Metropolitan Life Insurance Company can prove that it's long and healthy. The statistical division of that company worked out a table based on the "mortality experience" of members of the International Typographical Union covering the years 1931 to 1936.

The table showed that the expectation of life of members at age 20 was 47.38 years, or about a year more than the corresponding figure for all white males at that age in the general population. Moreover, the table showed that 62.3 per cent of the members at age 20 could expect to reach age 65 while 34 per cent could expect to reach age 75.

Compositors and typesetters were represented by 29,895 years of employment. There were 95 actual deaths among them, while 107 were expected on the basis of death rates by ages prevailing among persons insured at standard rates in the same period.

Among pressmen there were 24,093 years of employment, with 98 actual deaths and 90 anticipated. In a small group of electrotypers there were 21 deaths where about 23 were expected. The linotypers were even more rugged, with 26 deaths where 32 were expected.

The basis of comparison used in this study (persons insured at the standard rates) includes no persons employed in hazardous occupations. If a comparison were made with males of the general population, the printers would show up even more favorably.

Feeling better now?

● Son of a newspaper publisher, at a tender age Erwin D. Canham, editor of the *Christian Science Monitor*, became his father's assistant. The two once had a printshop in their Maine barn. Mr. Canham still finds printer's ink so enchanting that he enters the \$4,000,000 Boston publishing house by the back door so he can walk through the composing room and revel in its aroma.

● AFTER Joseph Turek, printer for the *Chicago Tribune*, became a civilian he received a letter from the office of the provost marshal in Manila. It seemed that a Model 5 Linotype was missing from a warehouse. The provost marshal "had information" that Mr. Turek was one of the last persons to see it. The letter hinted—delicately, of course—that perhaps Mr. Turek had carried it home by accident.

Since a Linotype weighs 2,500 pounds, Marcia Winn devoted one of her columns in the *Tribune* to nominating Joseph Turek for the Paul Bunyan, Atlas, and Hercules category.

● IT'S ABOUT time the ladies got some publicity for long years of service. Recently executives and employees of the John P. Smith Company, Rochester, New York, paid tribute to two women who left that firm after a total service of 69 years. Miss Teresa M. Brayer, acting assistant treasurer, had been there for 44 years. Mrs. Edward Holland had 25 years to her credit. Fellow employees presented them with pearl necklaces and Frank J. Smith, president, gave checks in behalf of the firm.

● "DEVICES" that print railroad tickets are now with us. The Pennsylvania Railroad has installed one at a Philadelphia suburban station.



Girl sets indicator that prints ticket instantly to the destination named by home-bound soldier

Tickets are printed instantly on blank stock. They show the "to" and "from" stations, the fare, and the Federal travel tax. Tickets to 250 destinations can be handled by one machine. All that is required of the clerk is "setting and activating" an indicator bar.

● THERE WAS no doubt about it: It was "Ben Franklin Week in Dallas."

Sponsored by the Dallas Club of Printing House Craftsmen, the week was devoted to demonstrating types of work produced by printing houses of Dallas. With typical Texas enthusiasm, more than a dozen downtown stores devoted window display space to printing; newspapers carried pictures and stories, and the radio programs spotlighted the industry.

An electrical company depicted Franklin with his famous kite, plus a display of how printer's ink is manufactured. A department store showed him standing by a hand press, alongside a variety of today's fine printing from Dallas concerns.

Lithography was the display theme used by a men's store. The fundamentals of printing were revealed in another window: a linotype machine, type in a variety of sizes, a matrix, zinc plates, and finally the printed advertisement. Creation of a newspaper ad was traced from artist's board to final page by one department store. Other stores displayed collections of broadsides, brochures, and magazines, and stores throughout the city inserted special window posters telling of the Dallas Club's activities during the week.

● THE LAND of cotton south of the Mason-Dixon line is turning into the land of pulpwood and paper mills.

Directors of the Southern Newspapers Publishers' Association are negotiating to establish a \$10,000,000 to \$15,000,000 newsprint mill, with two machines to produce 100,000 tons annually. A private corporation would erect the mill. The publishers are ready to contract for the entire output. Suggested sites are Georgia, Alabama, and Louisiana.

C. O. Brown, president of the International Paper Company, when speaking before the Southern Pulpwood Conservation Association, of which he is president, predicted that the pulpwood industry would become an important factor in the economy of the South, which already produces more than half of the pulpwood now produced in this country.

● WHAT is the "life expectancy" of a Monotype machine?

Otto Frisch and his Monotype type-casting machine have been working together since January, 1902, at the printing plant of Jones & Kroeger in Winona, Minnesota.

The two veterans—man and machine—were recently written up in the *Winona Republican-Herald*. Mr. Frisch was sent to the Monotype school in Philadelphia to learn to operate the machine when it was purchased. He has been with Jones & Kroeger longer than it has, having started there in 1900.

● **HIGH-GRADE** Japanese handmade papers may be marked "Made in the U.S.A." if suggestions of the Natural Resources Section of General MacArthur's headquarters are carried out.

Highly prized for specialty products, these quality papers have always been rare and expensive because of primitive methods of manufacture. The Resources Section has been eyeing the two important plants used, "Kozo" and "Mitsumata." They can be cultivated in parts of this country but conversion to paper requires so much hand labor that it is believed advisable to increase the plantations where cheap labor abounds, and then export the bark to the United States to be manufactured into paper. Modern machine methods will cut down cost and the time of production.

"Kozo" has tough, thick fibers that come in handy where strength is necessary. It is used for paper umbrellas, raincoats, semi-transparent doors and windows, and covering for hothouses. "Mitsumata" makes thin and beautiful durable paper, mainly used for Japanese paper money at present.

● **PRINTERS** may forget the birthdays of their wives but never that of their patron, B. Franklin. This year January 17, his 240th anniversary, was marked in various ways across the country.

In San Francisco, tributes were paid at the statue of Franklin in Washington Square. W. H. Griffin, international first vice-president, was master of ceremonies. Oscar Pedersen, incoming president of the local craftsmen's club, announced that the club would come back every year for memorials there. The statue, presented to the city by a philanthropist, had been in a secluded corner of the park until recent years when it was moved to the center. Franklin's name does not appear among the inscriptions the donor had placed on it. Even though the statue identifies itself to every American, the anonymity will be remedied by addition of a plaque.

● **THEY SAY** that F. P. A. (Franklin P. Adams) decided to be a writer when he saw George Ade eating strawberries in February. He's been doing all right on "Information Please," but has returned to newspaper work with a syndicated column, "This Little World."

In his first column he indignantly denied that he ever "timidly" handed his stuff to the managing editor. He announced that he gave it direct to the printers, and the publishers and editors never saw it "until it was too late to do anything about it."

F. P. A. states that he is going to continue to write what he likes, "with love to the printers." And he further pointed out that all of the linotypers he ever knew would rather be called printers than operators.

F. P. A. is okay!

● **THAT HONORED** little button the veteran wears is issued to him with the compliments of the War Department when he receives his discharge.

But the emblem design was not created by the Government and is not public property. The copyright is owned by Larry Mickelson & Company, Portland, Oregon, and all rights are reserved for the use of the design or its reproduction on paper.

Owners of the copyright intend to restrict use of the design where it has definite advertising value from a commercial viewpoint.

Don't say we didn't tell you!

# Typographic Scoreboard

Subject: Vogue

Issues of December 1, 15; February 1  
271 Page and Two-page Advertisements

## Type Faces Employed

(M) Modern; (T) Traditional	
Antique (T)	2
Bank Script (T)	2
Bernhard Modern (M)	10
Bernhard Tango (M)	1
Bodoni (M)	61
Book, 26; Regular, 28; Bold, 4	
Ultra, 2; Bold Condensed, 1	
Bulmer (M)	4
Cartoon (M)	1
Caslon (T)	3
Century (T)	6
Cheltenham (T)	1
Cloister (T)	2
Cochin (T)	4
Commercial Script (T)	1
Copperplate Gothic (T)	2
Corvinus (M)	1
Corvinus Skyline (M)	3
Eden (M)	1
Egmont (T)	2
Elizabeth (T)	3
Eve (M)	3
Fairfield (M)	1
Futura (M)	62
Light, 20; Medium, 30; Demi-bold, 4; Bold, 7; Ultrabold, 1	
Garamond (T)	12
Regular, 9; Bold, 3	
Goudy (T)	2
Lucian (M)	8
Lydian (M)	6
Lydian Cursive (M)	1

Memphis (M)	2
Light, 1; Medium, 1	
News Gothic (T)	11
Regular, 5; Condensed, 6	
Onyx (M)	2
Playbill (T)	1
Raleigh Cursive (M)	1
Scotch Roman (T)	10
Typewriter (M)	2
Weiss (T)	6
Ads set in modern typefaces	170
Ads set in traditional typefaces	70
*31 advertisements used hand lettering rather than type.	

## Weight of Type

Ads set in light-face	65
Ads set in medium-face	145
Ads set in bold-face	30

## Layout

Conventional	171
Moderately Modern	68
Pronouncedly Modern	1

## Illustration

Conventional	182
Moderately Modern	55
Pronouncedly Modern	3

## General Effect (All-inclusive)

Conventional	171
Moderately Modern	68
Pronouncedly Modern	1

Judged on physical features only—layout, art, and typography—below are the best modern (left) and traditional (right) ads in the issues analyzed, chosen by Scorekeeper

**CELINESE SYNTHETICS**

*Princely Gesture...*

You are often with fine and fragrant... choose and recognize... each bearing the famous name and royal crown of Prince Mickelson!

1 - 100% synthetic silk... 2 - 100% synthetic silk... 3 - 100% synthetic silk... 4 - 100% synthetic silk... 5 - 100% synthetic silk... 6 - 100% synthetic silk... 7 - 100% synthetic silk... 8 - 100% synthetic silk... 9 - 100% synthetic silk... 10 - 100% synthetic silk...

Princely Gesture... Prince Mickelson



The "Typocrafters," an organization of outstanding typographers held together by mutual interest in their craft, pictured at November meeting in Chicago. Standing, from left to right, are Hubert Echele, Warwick Typographers, St. Louis; Dan Smith, Poole Brothers, Chicago; John Lamoureux, Warwick Typographers; C. Harold Lauck, Washington & Lee University, Lexington, Virginia; Editor J. L. Frazier; Ben Wiley, Frye Printing Company, Springfield, Illinois; Glenn J. Church, associate editor THE INLAND PRINTER, Chicago; J. Forest Tucker, New Philadelphia, Ohio. Seated: LeRoy Barfuss, I. S. Berlin Company, Chicago; Frank M. Kofron, Minneapolis; Norman Forque, owner of the Norman Press, Chicago; William Smetana, Norman Press; Hec Mann, Mount Morris, Illinois; Edward Bachorz, Western Printing & Litho Company, Racine; and Edward H. Christensen, W. F. Hall Company, Chicago

## "Typocrafters" Have Traveling Exhibition

*Here's an idea which could be used to excellent advantage by other organizations*

● FOR THE past eight years, a small group of printing designers known as the "Typocrafters" have been sending a traveling exhibit of their work, on a regular circuit, to others in the group. This idea grew out of the mutual benefit derived through exchange of specimens of printing.

The Typocrafter samples and the box used for shipping are shown in the accompanying photograph. To the members, this treasure trove of ideas containing everything from business cards, letterheads, booklets, and rough layouts to the completed books, is known as "The Green Box."

The organization is without any officers or dues. The only expense to individual members is that of the prepaid express for forwarding the box to the next member on the list. Three of the members had found this sample-swapping practice of considerable advantage among themselves prior to the development of a larger group in 1937. It was their contention that in many instances an excellent, well-designed piece of printed matter often received attention only in the community where it was produced. It was true, also, that much of the better-designed printing, even though it is distributed nationally, will often escape the attention of someone who would be interested in its design and method of production. The Typocrafters sought to bring some of this work to the attention of other workers.

Although there are only fifteen names on the forwarding list of the circuit, in cities as far apart as Minneapolis, St. Louis, and Lexington,

Virginia, the number of people who have an opportunity of viewing the items runs into the hundreds.

In suggesting to others with similar interests in art, typography, and related lines of endeavor that they develop a traveling exhibition along the same plans, it would be well to keep in mind the geographical location of the individual members.

When this organization was a smaller group, with its members located in the central west, the box of samples would arrive once each month. With its present wider geographical range, and an increased number on the round-robin list, it

is fortunate if the box completes its circuit three times a year. Another important rule would be to limit the stop-over period to one week's time. Of course, before expressing the box, the old samples are taken from the collection, and the member's latest sample of work is inserted.

Every year since its inception the Typocrafters have held an annual get-together in Chicago. There is no reason why workers in the other fields of the Graphic Arts should not take the hint from the success of this idea and develop a similar traveling exhibit among themselves. It pays off in inspiration.



Typocrafters' "Green Box," which has traveled the circuit of members for thousands of miles. Arriving periodically by express, it contains dozens of printed items, from letterheads to finished books. The items are mounted on cards or inserted in folders with the designers' name thereon



# Victor Hammer, Master Printer, Has Created and Cut A NEW UNCIAL TYPE DESIGN

By PAUL STANDARD

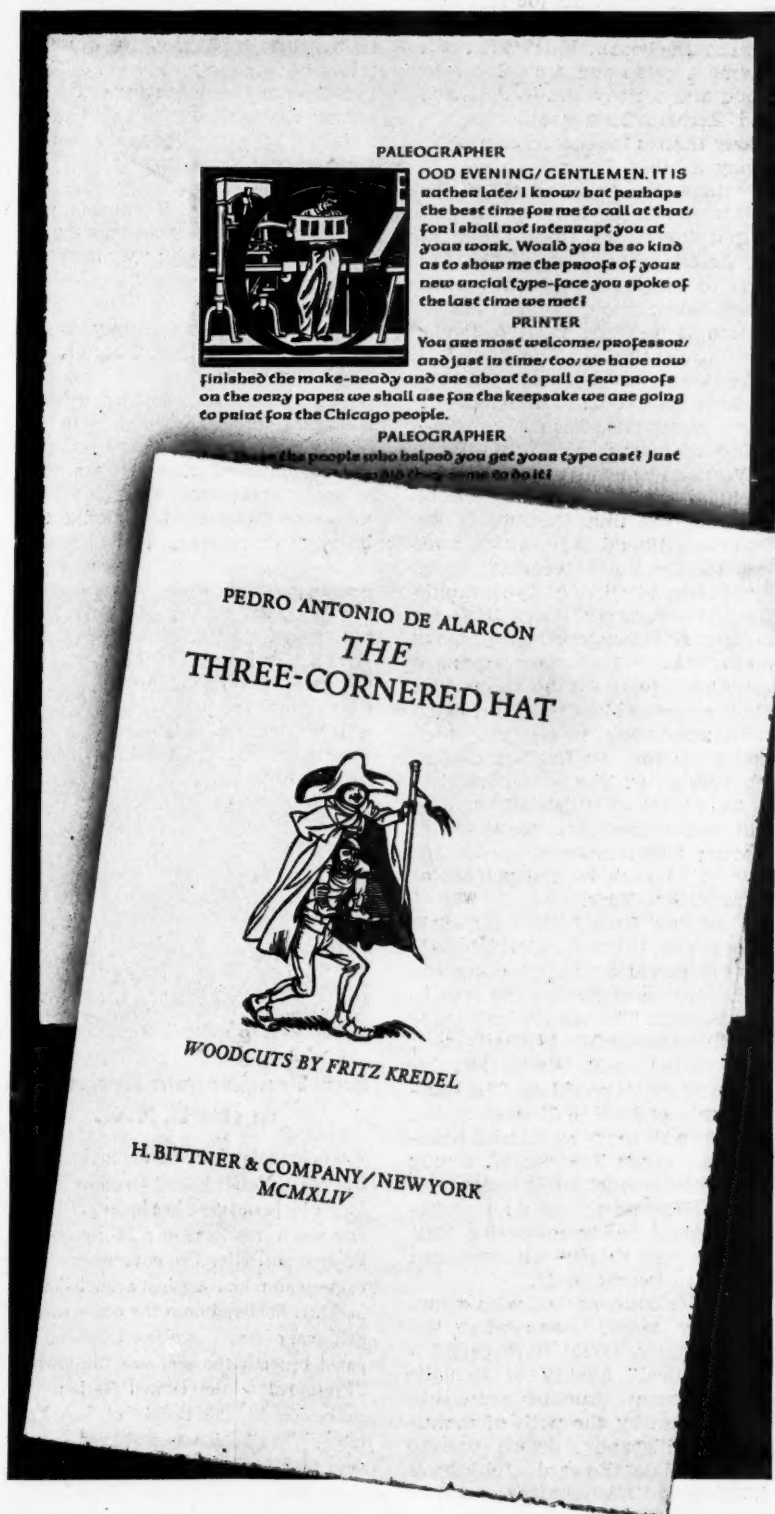
● WHEN the present writer declared (see *THE INLAND PRINTER* for October and November, 1944) that Victor Hammer of Aurora, New York, was unsurpassed as a hand-press printer, he did not quite expect the confirmations that quickly followed. First came a place for Hammer's printing (in French with Joseph Blumenthal's Emerson type) of Péguy's *Jeanne d'Arc* among the Fifty Books of that year. By the next spring the New York Public Library showed for a full month his work in type design (as hand punch-cutter), in printing, and in engraving. A Madison Avenue gallery was also showing his paintings and lithographs, with some of his mezzotint portraits.

Hammer has since continued to produce distinguished books on his hand press. Two of these are so plainly destined to stimulate American printing that they deserve some comment here. The first of these, in order of time, appeared late last year and at once took rank as the finest edition in English of Pedro de Alarcon's *The Three-Cornered Hat* (Herbert Bittner & Company, New York City). Limited to 500 copies, set by hand in Emerson type, with twenty-one illustrations cut on wood by Fritz Kredel and hand-colored under the artist's direction, the book was printed by Victor Hammer and his son Jacob at the Wells College Press. Its binding was supplied by the Monastery Hill Bindery in Chicago.

Here, as in every book produced under Hammer's care, are to be noted the harmony of type, ink, and paper, with the composition woven rather than just put together, and the even inking and impression of

Top half of opening page of "Dialogue" by Hammer, which makes first use of his new American Uncial type. He cut the punches by hand and type was cast on hand molds by Charles Nussbaumer. Note the unjustified lines. The initial is blue, outlined against red vignette

From "The Three-Cornered Hat," hand-set in Emerson type by Hammer, which he and his son Jacob printed. Woodcuts by Fritz Kredel, colored by hand under the artist's direction. This distinguished volume won high praise from the ultra critical and discerning Trade Book Clinic of the American Institute of Graphic Arts



which every printer dreams. The type pages are unjustified at the right, the irregular margins giving subtle support to each of the bright woodcuts. The book has that clean, uncluttered look and that freedom from all typographic fuss, because the printer knows his job and disdains all trickery. The coming revival of fine bookmaking has in this volume a guide and a challenge to proud and worthy and lively work. And Herbert Bittner deserves the hearty thanks for commissioning so happy a labor.

Perhaps the best proof of the book's charm is that it recently caused the Trade Book Clinic of the American Institute of Graphic Arts to single it out for special praise—even though as a limited edition it was not strictly eligible for consideration by the Clinic! If hard-boiled designers can be thus seduced by a book, it seems fair to name Victor Hammer as the bookmaker's bookmaker.

We now come to the very latest Hammer production. It is a text of his own, the first showing of his American Uncial type, which owes much to the encouragement offered by Chicago's Society of Typographic Arts. The work is called *A Dialogue on Uncial Between a Paleographer and a Printer*. Its twenty pages are set and printed by hand on Van Gelder paper in black and red (with a vignette initial in red and blue) and sewn into an English winter-stoke wrapper. The edition consists of 350 copies, of which all but fifty will become keepsakes for the STA, leaving the remaining copies for sale at \$5 each by the printer at Aurora, New York.

American Uncial owes its early appearance to the STA, which generously raised a fund to cover the physical cost of casting the type in hand molds. The text, acknowledging this aid, speaks of the leading part played by R. Hunter Middleton, now STA's president. The casting job was done in Chicago at the Dearborn Foundry by Charles Nussbaumer, whom Frederic W. Goudy had recommended to Hammer, and whom Hammer praises as a craftsman unique and irreplaceable. This foundry will shortly sell American Uncial in weight fonts.

The *Dialogue*, packed with sound scholarly sense, shows what the elder Holmes would have called a "judgmatical" quality of thought and comment. Hammer came into type design by the path of manuscript calligraphy, drawn thereto by the late Edward Johnston's *Writing and Illuminating and Let-*

*tering* in the German version made by his pupil Anna Simons. Using a broad pen, he was soon writing even his personal letters in uncial. "I tried," he says, "to curb ascenders and descenders by using forms derived from capitals, like B and R, the reclining uncial d and the half-uncial t . . . I tried to avoid holes in the line by arranging my letters like a string of pearls. Thus I modeled my handwriting upon the uncials and half-uncials, and when I started type-cutting and printing I based my type directly on my handwriting."

To those who question his way of doing things, Hammer once gave this now classic reply: "My methods of work may seem old-fashioned, even obsolete. They are not. They save more time than any labor-saving machinery can. They are the most direct methods. I cut my punch without making any previous design whatsoever. I cut it in the original size, and a few smoke-proofs suffice to decide the final shape. Corrections are made immediately without consulting any board of directors and without get-

ting the okays of a dozen officials. Then the mats are struck and made ready for casting. No costly machinery, tricky and complicated, stands between me and the final result; no endless trials and red tape are involved. Finally, a few books are printed to help me decide about changes."

Hammer has no patience with any endeavor to copy slavishly the type faces of the past. His study of roman capitals has taught him a first principle of diversity, calling for individual, unmistakable shapes. To make the line flow he curbs the lower-case projectors to impart a *ductus* or flow from left to right, which becomes a second principle: similarity. "Diversity and *ductus*," he says, "make for legibility; curbing the ascenders and descenders makes for evenness and beauty, but retards the pace of reading."

In his American Uncial type Hammer seeks to fuse roman and black letter into a new unity. He thus imports roman caps into an uncial alphabet which had traditionally dispensed with them. The result is happy, especially for eyes accustomed to our modern alphabets. Those eyes will of course read his *Dialogue* slowly; indeed, its learned matter should not be read rapidly. Hammer considers that the type designer's task today is not merely to convey reading matter to the hurried reader, but rather to work in the service of language itself. Such service needs a care, a self-dedication exceptional in modern craftsmen.

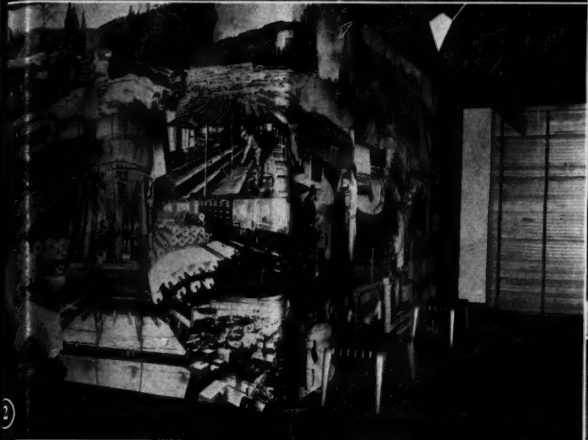
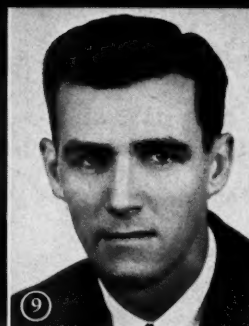
This *Dialogue* is an example of such devotion. Its colophon motto reads: *ad maiorem dei gloriam*. The reader, turning back to the opening page's vignette-initial G, notes a kind of echo in it. For this, cut in brass, shows in red a printer examining a sheet at his press; and the G, cut like a jewel and fitted into its mortised opening, appears in blue, printed in perfect register within a thin outline of shining white. Here is an echo, achieved in type. Such work seems truly dedicated, as the motto states, to the greater glory of God.

When it is recalled that the famous initial "B" in the *Psalterium* of Fust & Schoeffer (Mainz: 1457) probably owes its perfection of register to the above method, two things become clear: first, that Hammer went back five-hundred years to create this echo of printing's greatness; and second, that of all living printers he alone seems capable of every technique in the bookmaker's art.



### San Francisco's Invitation to the U. N. O.

★ San Francisco's invitation to the United Nations' World Peace Organization to locate its permanent headquarters in that city was in the form of a 14- by 18-inch, 72-page portfolio. The covers were made of sheet aluminum against a saddle-leather backing. Soldered onto the cover was the gold seal of San Francisco. Engraved in a panel beneath the seal was the greeting "Presented to the United Nations' Organization by the People of San Francisco." The book was produced in nine days by a group of San Francisco advertising men.



## NEWS AND VIEWS

These pictures are a reflection of what's going on in the graphic arts industries and some representative men who are making news

5. H. N. Cornay, progressive printer of New Orleans. 6. Thomas P. Henry, Jr., succeeded father as head of Thomas P. Henry Company, Detroit. 7. Major P. F. King has joined staff of Graphic Arts Industry, Incorporated, Minneapolis. He was on Army and Navy Planning Staff of Fifth Army Headquarters. 8. William Geering, representative in India and Ceylon for Interchemical Export Division. 9. Murray A. Beckford, sales and advertising manager for Fred'k H. Levey Company. 10. Formerly with E. J. Kelley Company, L. J. McDermott is vice-president and treasurer of Union Printing Ink Company, Akron, Ohio. 11. After thirty-one years, Isador Glueck has retired from Federated Metals Division, American Smelting and Refining Company. 12. Louis R. Beck of Harris-Seybold-Potter Company. 13. Penn R. Watson, Sr., president of William J. Keller Company, Buffalo, represents Frontier Master Printers Association on board of PIA. 14. Chester W. Maynard is assistant to president of Herald Square Press, New York City, after three years in Army. 15. Byron A. Tell is on staff of Graphic Arts Industry, Incorporated, Minneapolis, specializing in cost accounting methods. 16. Willard M. Pollock, chief engineer of American Type Founders Sales Corporation

A scene that should be multiplied many more times: Young men, absorbed in learning the printer's craft in typography class of Department of Printing at Carnegie Tech. 2 and 3. Views of the giant photo mural in executive offices of Wheel-Gould, Incorporated, New York City. Mural traces manufacture of paper from tree to trade." 4. Hugh Adams, president of Roberts and Porter, Incorporated, New York City, demonstrates the new speed jacket that has been specially designed to enable lithographers to make their own damper rollers in their own plants.





● MANY HANDICAPS remain, but motorists are once again on the highway, looking for a new road map at every filling station. All those who pored over maps of battle areas are now looking hopefully for one that depicts a route to restful vacation.

It looks very simple when you see road maps coming off the press at the rate of several thousand copies every hour, but how many of us ever stopped to think of the big job of preparation that is necessary before the plates are ready to run.

The efforts of hundreds of people are necessary to make that one little road map. This is the story of those people who gather the data

and draw the maps so that they can at last be put on the press.

The biggest job of all in the preparation of maps is keeping them up to date. A big map publishing company must maintain files of complete information concerning every state in the country.

This information includes detail maps of each county, special maps issued by various Government agencies, information about the national parks, points of interest, game laws, motor laws, and speed limits, ferry and bridge tolls, locations of airports and of golf courses, elevations and topographical survey maps, reports from the local Chambers of Commerce, and other information.

To supplement this information crews of roving research men must be maintained. These men work with local motor clubs in attempting to gain additional information which will make the maps more accurate and complete.

#### Check on Data is Constant

Before any additions are made, or changes incorporated in the map, authenticated data to back them up must be obtained. Letters are sent continually, as many as 300 a day, to postmasters, Government officials, highway engineers and field men, to confirm the information that has already been received.

# Getting Road Maps

Road maps change much more often than any other type of map. Information is received daily from the various sources, concerning any changes such as new construction, route number changes, and differences in mileages. These changes are recorded on a master map of each section of the country.

Each time a new edition of a map for any section is published, the necessary changes must be transferred from the master map to the map for that certain section. For example, 250 changes were necessary on one map six months old.

#### Work from Photostats

The information that is collected and recorded in the master map department is passed on to the cartographers—the men who actually draw the maps.

When a map is revised or a new map is to be drawn, a photostat of a base map of the section to be shown is made. Necessary changes and additions are drawn in detail on the photostat. Then the whole map is transferred to a new drawing by a carbon-paper tracing.

Even at this stage, constant reference is made to correction data to see that all items are shown in accordance with last minute information. A cartographer makes use of a steel-pointed stylus, so that all



Great masses of exact information from every corner of the country must be on hand. Constant reference to files such as these, which belong to a map-publishing company, is essential part of map designing



Changes and additions necessary to bring the map up to date for a new edition are drawn in careful detail on a photostat of base map for that section. This procedure insures getting every detail in its proper place

# Map Ready for Press

of the carbon lines he traces are sharp and clear.

After the tracing has been made, the cartographer proceeds to ink in the finished drawing. This is a long and tedious task, calling for the use of different types of inking pens to draw the numerous kinds of lines shown on the finished map. Heavy solid lines indicate the first-class roads, lighter solid lines indicate secondary routes, checkered lines indicate gravel or other improved roads, and thin double lines indicate the rougher dirt roads.

A finished drawing often represents months of work on the part of three or four skilled cartographers, costing as much as \$8,000 to \$10,000 to complete.

Inking in the map drawing is only part of the job of making a map. The names of all of the cities and towns, the counties, rivers, lakes, parks, and such have to be shown. So do the highway route numbers, mileages between towns, locations of airports and golf clubs.

## Use Millions of Symbols

This is done by pasting the names and various symbols on the drawing in the proper position. On a large map of a congested section, as many as a quarter of a million type characters and symbols may be used.

To save the cartographer's time in pasting down all these characters, girls prepare the work-cards, one of which appears in an illustration at the right.

All the names that will be needed are cut from the proof sheets and assembled on cards. Symbols which show route numbers, towns of various populations, airports, golf clubs, fish hatcheries, army camps, and a host of the other designations are punched from the proof sheets and placed in honeycombed boxes.

After all of this preparation by the girls, all the man who is working on the map has to do is to paste them down in proper position, making sure that they don't interfere with one another, so you don't have to stand on your head to read them! Indexing a map is another laborious, painstaking job. The map is marked off in sections designated by letters and numerals in the border. Then each item to be indexed is

written down on an individual slip of paper, noting the particular section of the map in which it lies. The slips are then sorted alphabetically and typed in the proper order.

The list next goes to the composing room and is set in type. It is then proofread for spelling and accuracy, and, when okayed, a reproduction proof is pulled and the artist pastes it into the panel provided for it in the drawing.

Mileage information is constantly changing. A cut-off is made around a town, or a big curve is taken out of a road, or a new bridge is built and opened to traffic, and the distance between here and there is shortened.

It is not a simple matter for the map maker to record this, for even a slight change in the mileage between two towns affects the cumulative mileages which refer to a host of towns. So a corps of men is kept busy figuring mileages to be shown alongside the highway routes and in the "down-and-across" mileage tables that maps carry.

The drawing of the map is finally completed and checked, placed in front of the camera and photographed. The separate negatives are made for each color, and the color separation begins. In this operation, girls opaque or black out of each negative every line and detail except those which are to be printed in that one particular color. For instance, the red lines representing roads are left in on only one negative, black in another, and so on.

From this point on, the job is simple, and as familiar to most of us as is our own everyday work. Offset plates are made, and color proofs are sent to the customer for an okay, and to the drafting room for a final check on corrections, color separation, and the legibility. Any necessary last minute changes are made, the customer's okay is received, and press plates are made.

In a few hours the two-color offset presses have been made ready, and the maps begin rolling out of the press at the rate of 4,000 every hour. The maps are then cut, folded, counted, and packed for shipment all over the country.

*(Illustration material through courtesy of Gulf Oil Company)*



The artist must place into position the thousands of characters that represent route numbers, names of cities, and other points on map



Work-cards, such as that shown, are prepared by girls to save cartographer's time. Symbols punched from proof sheets are placed in boxes



A necessary headache is constant checking of the mileage. A cut-off or new bridge always means a change must be made in mileage totals

# Proofreader Can Smooth the Path Or Cause Friction Between Printer And His Customers • *By Edward N. Teall*

● PROOFREADERS have perhaps the most immediate interest in use of the query, but the reason for the directness of their concern is that it is an intermediate part of the process of printing in which they themselves occupy an intermediate position and aim their efforts at the maintenance of liaison between the agencies at either end of the line: publisher, author, and editor at one end, printer and manufacturer at the other.

The query, when well used, is a lubricant between wheel-hub and axle; poorly employed, it is a friction maker. In skilled hands it is oil for the machinery; in clumsy control, it is sand in the bearings. The query can contribute importantly to the quality of the product, good or bad.

Authors make mistakes; veteran authors as well as novices. Mechanical errors made in the setting and handling of type are the proofreader's first quarry, but in a sensible world he would be expected also to hunt errors in text—bad grammar, faulty punctuation, misstatement of facts, incorrect dates, misspelled names, and the like. Such errors are bound to be made—and even veteran editors occasionally miss them in the copy.

An editorial proofreader, who is a proofreader with editorial powers, is not only permitted but expected to catch such errors and to order correction of them; but such proofreaders are the chosen and fortunate few, not the rank and file of the calling. The most the "average" reader can do is to throw in a query—a marginal note drawing the attention of author or editor to the challenged matter, for an official and final okay or change.

Here let me note that *Proofroom* maintains that in a genuine emergency, with the deadline (as is true in newspaper work) coming up fast, a proofreader who cannot be trusted to make simple, elementary corrections should not be trusted to handle the job; his employer did not show good judgment in taking him on. Yes, I know that in some special situations what looks wrong may be right. I know that some authors are supersensitive and easily peeved. I know that publishers, editors, au-

thors, and printers are afraid of one another, and their fear is tinged with jealousy and an unconscious impulse of self-defense.

They must perforce each respect the others' authority but the proofreader is always available as the goat when things go wrong. If he is not called down for overstepping the bounds of his responsibility, he will probably be reprimanded for not using his authority. (Incidentally, the responsibility is much more strongly insisted upon than the authority is recognized—except in emergency.) But:

Suppose a reporter's telegram has been wrongly read by a hurried, harried desk man; goes to the shop, is set under strict standing "Follow copy" orders, and then goes to the proofroom. Now, suppose the reader, keen, alert, trained to the detection of error in print, has a mind-flash which tells him that something is wrong. Swiftly he analyzes the suspected sentence, and clearly he sees that wrong punctuation has split the text in such a way that an apparent but actually impossible sense is substituted for the original.

There isn't time for a query. What is that reader to do? Shall he let the piece slide through, wrong as it is, or shall he take his life in his hands and risk making the change?

If he pursues the former course he is contributing deliberately to error; if the latter, he is trespassing upon editorial territory. Both horns of the dilemma are sharp. Saving words, let me say that I myself in such a position would choose the bolder course, assure myself that my analysis was correct—mark the change, and await the consequences, come praise or censure.

But we were going to talk specifically about querying. So—

A *Proofroom* reader says in a letter to the department editor, supporting our advocacy of intelligent querying, "I set myself the ideal of studying the authorities and knowing my reasons before I raise queries with my superiors."

This reader tells of using as filler at the end of a short column a sentence from a school notebook, "The City of Happiness is located in the State of Mind." Another proofreader

queried this note, saying that the City of Happiness is necessarily the New Jerusalem of the Book of Revelation, "which is located not in the State of Happiness but in the new earth." He added a note of revelation of the workings of his own mind, to the effect that the sentence in question was "a distortion of Bible truth." It seems incredible, but any veteran proofreader is quite sure to have seen equally amazing examples of the crossgrained temperament that rests back of many a proofroom pencil or pen.

The percentage of proofreaders who are happy, contented and calm in their work, seems discouragingly small. A man can be ambitious, and eager for advancement—he can even hope to make his way to an editorial or even an executive position, and still find deep and ruling satisfaction in his work in the proofroom, so long as that is his lot in life. The proofreader "has a right" to feel the pride of one who shares truly in the *productive* life of the plant and the business. He should of course not be too self-assertive; but he should do all he can to command for his function the dignity of respect which is its due.

No, we are not sidetracked again. Skillful and helpful querying is one of the proofreader's best reliances as he strives to propagate this view of the value and importance of the proofroom as an integral part of the printing and publishing plant. The skillful proofreader is careful not to let his queries annoy the person to whom they are addressed and to whom they must be either a welcome help or a pest.

The letter to which reference was made a couple of paragraphs back told this story:

A classic example of unintelligent work in the shop occurred many years ago in the office of the *Nashville* (Tenn.) *Banner*, and was preserved by M. B. Morton in his reminiscences of a half century on that newspaper. The editor quoted, "The boy is father of the man." The compositor set, "The man is father of the boy." The proofreader passed it. The editor raved; he said, "You made a fool of me." The compositor said, "I couldn't make you what you already were for saying a boy could be the father of a man."

Yes, this is an extreme example of the kind of thing we are talking about; but stupidities of an almost equal magnitude do happen in all printshops. The extreme instance simply shows more sharply the direction in which the fault leads.

Make your queries crystal-clear. A question mark in the margin is not enough. Hook it up unmistakably with the challenged character



or words. State briefly but completely the question you want the author or editor to answer. If you challenge the spelling of a word or name, don't just write "sp." or "sp./o. k.?" Indicate the spelling you think to be correct, and if possible, give good authority for the suggested change. Don't write "o. k.?" in the margin when you think the wording bad; give your criticism, in the minimum words possible with clearness, and if you can, a satisfactory rewriting.

If you can't present a good query, don't offer any query. Be very sure of your ground. Aim every query at a definite mark; do not send them out in flocks and be satisfied with one score on a dozen attempts. And don't build your query into a letter or a proclamation.

Of course, the function of querying varies with different kinds of work. It is one thing in a job shop, another in a newspaper shop; different again in magazine work, and elevates itself to a very special art in the printing of books.

It's essential to remember limits of your duties whenever you and your pencil feel like roaming and you are convinced that you can put words together with a neatness the writer lacks completely. Remember that you are paid mainly for possessing and using good judgment.



★ **P. A. Van Black, Jr.**, son of the president of Moser Paper Company, Chicago, who has been in service of the United States Navy for three years, and at the time of his recent discharge was a lieutenant commander, has resumed his position with the paper concern.

★ **First Lieutenant David Band**, recently released from the United States Army after serving for more than four years, has returned to the sales staff of the Brown-Bridge Mills, Troy, Ohio, with which he was associated prior to joining the army. Before the war he represented the company in the south central states.

★ **Lieutenant Eugene G. Reid, USNR**, who served two years on a destroyer with Task Force 58 in the Pacific, has joined the A. L. Reid Printing Corporation, New York City, in a sales capacity. He is a nephew of the late A. L. Reid, founder of the company. Before entering the service, Lieutenant Reid was connected for five years with the Union Carbide and Carbon Company.

★ **George R. Ramel**, who was in charge of the Robbins Publishing Company's Cleveland office in 1940 when he volunteered for the Army, returns to civilian life as general manager of *The American Printer*.

Serving overseas with the 37th Infantry Division in the Pacific area, Mr. Ramel was promoted to the rank of major in 1943.

★ **C. C. Sharp**, formerly with the New Orleans office of the International Printing Ink Division of the Interchemical Corporation, has assumed his duties as the St. Louis manager for IPI, having ended his service in the Navy.

★ The western sales staff of the Fuchs & Lang division of the Sun Chemical Corporation has just been augmented by two veterans: **David D. Godfrey** and **William E. Kruse**. Mr. Godfrey was Supply and Contracting Officer at the Army Map Service with the rank of major. Mr. Kruse was employed as a pressroom foreman in the Corps of Engineers at Washington, D. C. The Chicago office of Fuchs & Lang will be the headquarters for both men.

★ **Major Jerome E. Kappel**, secretary of the Elton T. Cowan Company, New York City printer, has returned to that company after five years in the Army. He entered service as a private in 1941, and after several promotions and special training which included graduation from the Command General Staff School, Leavenworth, Kansas, he was assigned to the Training Division, Eastern Signal Corps Training Center, Fort Monmouth, New Jersey.

★ **Captain Ralph Quinton** is back in harness after five years of service in the armed forces, forty-three months of which were served overseas, taking part in Central Pacific campaigns, including Saipan, Okinawa, and with occupation forces in Japan. Enlisting as a private in 1940 he advanced to the rank of Captain in the 102d Combat Engineers. He returns to Eagle Printing Ink Division of Sun Chemical Corporation as New England sales representative, with headquarters at Boston.

★ **Merwin E. Hillison**, who served with the U. S. Marine Corps for four years, has returned to the Rapid Roller Company, of Chicago, and has taken over the territory made up of the New England states and Canada. Mr. Hillison joined the Marine Corps at the outbreak of the war and saw service in various battles.



C.Y. CRESSMAN

"Don't tell me nuthin' about a point system!  
How do you suppose I got out of the Army?"

in the Pacific Islands, including the Okinawa campaign. Before his going into the service he had been on the sales force of the Rapid Roller Company for about ten years.

★ **Charles J. Felten** has resumed his practice of design, layout, and typography, and as consultant in the production of creative printing, after more than five years in Government service. He was called to Washington by Public Printer Giegengack in 1939 and served as consultant in the design and production of printing for the U. S. Housing Authority, returning to New York City shortly after this country entered the war to become Printing Liaison Officer for the Coördinator of Information, which later became the OWI. Still later he took over the direction of the production of all printing for overseas distribution, also supervising the production of *Victory* and *U. S. A.*, two publications issued by the Government during the war.

As a member of the Board of Governors of the New York Club of Printing House Craftsmen, Mr. Felten has designed and produced the direct-mail campaigns of the club during the past year.

This year Mr. Felten expects to complete a book entitled "Layout." Work on it was interrupted when he went into Government service. He still has a photostat of the first check he received from THE INLAND PRINTER, in payment for an article that he contributed in 1930.

★ **C. Parker Loring**, his brother, **William N. Loring**, and **Ralph C. Banks** have joined the Evans Printing Company, Concord, New Hampshire, after service in different fields with the armed forces. C. Parker Loring, who formerly operated a plant in Lewiston, Maine, was a lieutenant in the U. S. Navy Air Force, being stationed in England, later in Hawaii, then with the Photo-Lith Branch of the Navy in Washington, D.C. "Bill" Loring, who worked with his brother before enlisting in the Army, was with the engineers in Puerto Rico, and has been printing maps by offset with the 2773d Reproduction Company in the South Pacific for the last two of his years in service. Ralph Banks, who was also with the Loring Brothers in their plant in Maine, served with the 83d Division in France and Germany. The photo-offset printing department of the Evans Printing Company is being re-opened after a three-year shut-down during the war, according to Robert A. George, proprietor of the company.

## G.A.V.C. DISBANDS AFTER OUTSTANDING RECORD IN PROMOTION OF WAR EFFORT

● At the end of 1945—the year of Victory, the Graphic Arts Victory Committee closed its books and disbanded its organization, writing final to a successful three-year program of channeling the power of direct advertising to promotion of the war effort. Highlights of this program are retold in "Final Report," the 24-page swan song issued by the organization.

Perhaps the most important over-all project, from which all others stemmed, was the "Guide to Essential Wartime Printing and Lithography," prepared by the GAVC in cooperation with various government agencies. This guide, the final report notes, "was the only complete catalog of war agency campaigns and war effort material ever produced."

The first major individual project of the GAVC and probably its most successful one was its "Convention by Mail" campaign. Copies of the booklet promoting the idea were distributed by the U. S. Department of Commerce, the United States Chamber of Commerce, advertising clubs, and other trade groups. The late Joseph B. Eastman, then director of the Office of Defense Transportation, said that no one service rendered by any one organization saved as many seats for soldiers and produced such tremendous results quickly as those effected by the "Convention by Mail" campaign.

"How to Make Paper S-t-r-e-t-c-h" was another noteworthy project. This 8-page brochure, the first booklet on paper conservation, became the standard manual for printers and users of printing during the critical paper shortage.

In addition to project folders planned and produced by the GAVC on rent control, civilian defense, the winterizing of homes, vacations at home, anti-inflation, community planning, and special bulletins on these campaigns, individual members of the GAVC donated the production of a great deal of literature that was originated by the War Advertising Council.

The largest single project undertaken by the Committee was the setting up of distribution machinery for Government war messages, with the cooperation of the Mail Advertisers Service Association and the Direct Mail Advertising Association. Lettershops and printers inserted these envelope enclosures not only in their own mailings, but also asked and received permission to include them in many customers' mailings. It is estimated that 30,000,000 pieces were so distributed. The "V-Mail" campaign alone had a distribution of 8,000,000 envelope enclosures.

Financially speaking, the GAVC accomplished a great deal with very little. Total cash from contributing members during the three-year period amounted to \$71,041.41, of which \$65,900.33 was expended, leaving a balance as of September 14, 1945, of \$5,141.08, more than enough to pay for publication of the final report, wind up the affairs of the committee, and put office files and exhibits in permanent storage. Remaining funds will be donated to a worthy cause in the graphic arts.

The final report pays special tribute to Harry A. Porter, vice-president of the Harris-Seybold-Potter Company, who was treasurer of the GAVC. With his

management of funds the organization remained solvent throughout—no projects were undertaken until there was money in the bank to pay for them. A breakdown of expenditures shows that \$22,940.51 went for printing, lithography, plates, and artwork, at cost; \$24,206.82 for office rent, light, telephone, telegrams, postage, hotel and traveling expenses; and \$18,753 for office salaries, counseling fees, and miscellaneous copy charges.

Cash contributions, of course, tell only part of the story. Graphic arts trade publications and others donated advertising space worth \$10,322; GAVC members provided printing, engraving, and other graphic arts production on the WAC cooperative projects worth \$7,579.52. To this must be added hundreds of trips, expenses of which were borne by individuals or their companies.

Cash and contributed advertising space came from three major sources: the trade press, \$9,877; printers, lithographers, and suppliers, \$51,574.15; from manufacturers of printing equipment, \$24,491.78.

As its final project, the GAVC prepared a comprehensive, detailed plan for a postwar public relations program. This plan, in portfolio form weighing about twenty pounds, analyzes the needs of the graphic arts industry and the possibilities for a coordinated program to advance the interests of all groups in the industry. It has been turned over to trade associations for consideration.

The executive board of the GAVC during its last year of operation consisted of the following: Public Printer A. E. Giegengack, honorary chairman; A. G. McCormick, Jr., Wichita, Kansas, national executive chairman; Edward N. Mayer, Jr., New York City, president; Frederick G. Rudge and George Welp, New York City, vice-presidents; Harry A. Porter, Cleveland, treasurer; Ernest F. Trotter, New York City, secretary; Henry Hoke, New York City, managing director; Richard Messner, New York City, chairman of planning committee; R. Reid Vance, Columbus, chairman of local and regional committees; Harrison M. Sayre, Columbus, chairman of committee on education; and the following directors: Raymond Blattenberger, Philadelphia; Edson S. Dunbar, Holyoke, Massachusetts; R. B. Huddleston, Elizabeth, New Jersey; and Harry L. Gage, W. Arthur Cole, M. L. Griswold, and J. Stewart Jamieson, all of New York City.

Those who served on the board prior to the last year of operation were Louis R. Beck, Cleveland; Peter Becker, Jr., Washington, D. C.; Richard Brady, Stevens Point, Wisconsin; Ellis T. Gash and John J. Maher, Chicago; and Herbert Kaufman and Charles V. Morris, New York City.

To get an objective picture of GAVC accomplishment, the board of directors went outside of the organization, assigning the task of writing final report to Paul H. Bolton, secretary of the American Public Relations Association. During the early days of the war Mr. Bolton directed public relations for the Office of Defense Transportation. It was at his suggestion that the GAVC undertook its first major assignment—the "Convention by Mail" project.

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★  
This section is devoted  
to short and timely items  
concerning men and events  
associated with printing.  
Copy must reach the editor  
by the twentieth of month  
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# THE MONTH'S NEWS

## SEVENTY-FIVE YEARS

Established on Lincoln's birthday in 1871, Edward Stern & Company, Philadelphia, is this year celebrating its seventy-fifth year in the printing business. Through all these years the firm has consistently adhered to the high principles of quality established by its founder, Edward Stern, and has maintained a wide reputation for excellence of craftsmanship. The company has always kept abreast of the times, in fact ahead of the times, experimenting with new methods and equipment, and is constantly developing new techniques.

Known for the high quality of its letterpress printing, Stern Company has gained an even wider reputation for the high character of the work produced by its own exclusive process known as Optak. This process is a development of the Aquatone process, which the company was licensed to use in 1925. Aquatone was further developed by the company under the guidance of the late Maurice Weyl, its former president, and was given the name of Optak in 1939.

The company achieved special recognition for its fine war work, receiving numerous Government awards, among them one from the Army Map Service, also the Navy's Special Commendation Award, and the Government Printing Office's Certificate of Merit.

Charles Weyl has been president of the company since 1938. He is the son of Maurice Weyl and a nephew of Julius Weyl, who together inherited the business upon the death of Edward Stern, their uncle, in 1923.

Maurice Segal is executive vice-president; Raymond Blattenberger and Alan B. Kirschbaum, vice-presidents; Fred Malcolm is secretary; and Joseph F. Matlack is plant manager; W. D. Mollitor is director of sales.

## NEW STRATHMORE PRESIDENT

George E. Williamson, who has served in various executive capacities with the Strathmore Paper Company, of West Springfield, Massachusetts, for thirty-four years, has been elected to the presidency of the company to succeed John D. Zink, who resigned recently. Mr. Williamson joined the Strathmore company in 1911 as chief engineer. In 1926 he became assistant to the president, was elected treasurer in 1928, and vice-president and treasurer in 1942. He also holds offices of president and director of Premold Products, Incorporated, and of president and director of Agawam Chemicals, Incorporated, both of West Springfield.

In taking over his new office as president, Mr. Williamson announced that there will be no change in the company's policies in the future, and that the objectives of the company will be to

improve its papers as rapidly as raw materials, craftsmanship, and scientific progress permit. Also, maximum service and cooperation will be extended to merchants. Productive capacity will be increased to the limit to meet the urgent demands for paper.

## AMOS G. HOFFMAN PROMOTED

Amos G. Hoffman, who joined the forces of the Intertype Corporation in 1937 as sales representative, has been promoted to the office of assistant to the vice-president. As sales representative, Mr. Hoffman's first assignment was in



AMOS G. HOFFMAN

the central New York state and north-eastern Pennsylvania territory, this being extended later to include practically all of New York state except the metropolitan area. In 1944 he was transferred to the headquarters in Brooklyn, and was assigned by Vice-President Mann to do special contact work, making surveys, analyzing composing room procedures, and laying out the complete composing rooms for maximum operating efficiency. Prior to his connection with the Intertype Corporation, Mr. Hoffman had gained a wide experience as journeyman printer, composing room superintendent, and as typesetting machine engineer.

## RETURNS TO PRINTING BUSINESS

Major Alan Brentano, who has been with the United States Army Air Corps for the past three years, has resumed his position with the Keller-Crescent Company, printers at Evansville, Indiana, where he was sales manager for nine years before entering service.

## PAPER COMPANY WINS SUIT

Consolidated Water Power and Paper Company, operating five mills in Wisconsin Rapids, Wisconsin, and sales offices in Chicago, won a victory when the United States Emergency Court of Appeals for the second time ordered an OPA regulation set aside because it discriminated against the products of the company.

The case revolved around the process developed by the Consolidated concern by which it was enabled to make and coat book papers in a continuous operation and market them at prices lower than papers coated by slower methods. In 1943, when the OPA issued its Maximum Price Regulation No. 451, covering grades "accepted by the trade," the Consolidated papers were not included. Back in December, 1944, the company brought suit against Price Administrator Chester Bowles for application of Regulation 451 to its products, and the United States Emergency Court of Appeals ordered that the regulation be set aside "insofar as it denies the same grade classification and form of price control to products recognized in the book paper trade as being of an equal quality."

Walter L. Mead, vice-president and the director of sales of the Consolidated company, said in reviewing the case that after the court's decision the Price Control Administration amended its order 451, "improperly classifying Consolidated papers in their relationship to competitors' grades," whereupon the second suit was filed in the court. He said that the OPA never questioned the quality of any Consolidated papers but had based its discrimination "apparently only on the company's manufacturing methods."

## J. F. HERBERGER RETIRES

Joseph F. Herberger, co-founder and for nearly twenty years sole owner of one of New York City's pioneer trade composition plants, the Triangle Monotype Composition Company, has sold his business and is retiring from the printing industry. The company, which will continue under the same name and with the same staff, is now owned by Elliott McEldowney, who is president, and Irving J. Wilson, vice-president and manager of the plant.

Mr. Herberger began his career in the famous printing house of Theodore Low De Vinne, serving his apprenticeship under Daniel De Vinne and Camille de Veze. Long active in the Craftsmen movement, Mr. Herberger was treasurer of the New York club from 1922 to 1928, and president in 1928-1929. He was one of the founders of the National Graphic Arts Expositions, and has acted as its treasurer ever since.





## "Printing Week" Exhibits



Upper left: Striking window display by Topeka (Kansas) Craftsmen in observance of International Printing Education Week. Upper right: window sponsored by Newark (New Jersey) Club. Material was supplied by American Type Founders. Lower right is bulletin board from exhibit at public library carrying Mayor Murphy's proclamation of Printing Week in Newark. It also is shown in closeup. Newark was original sponsor of Printing Week

### Proclamation

THE WEEK of January 14-19 of this year has been designated as "Printing Week" by The International Association of Printing House Craftsmen, an organization devoted to spreading technical and historical information about printing.

Printing Week will be observed throughout the United States and Canada by exhibits of books on printing in public libraries and elsewhere. Many meetings will be held to commemorate the art of printing and the printer's patron saint, Benjamin Franklin, born January 17, 1706.

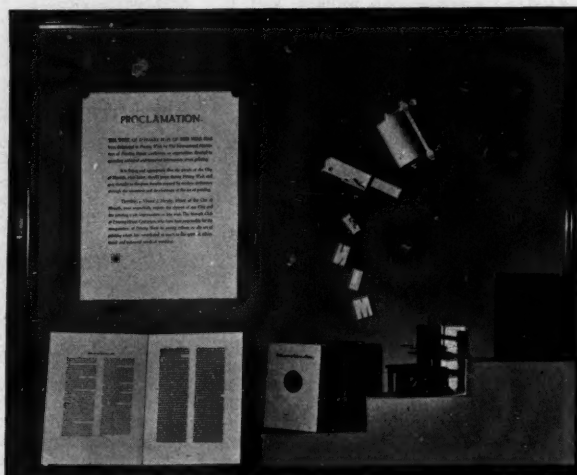
Printing opens the storehouses of knowledge to all mankind. Its progress and use, since the invention of separate movable types by Gutenberg in 1440, has spread culture, knowledge, science and learning throughout the world.

It is fitting and appropriate that the people of the City of Newark, New Jersey, should pause during "Printing Week" and give thought to the great benefits enjoyed by modern civilization through the invention and development of the art of printing.

Therefore, I, VINCENT J. MURPHY, Mayor of the City of Newark, most respectfully request the citizens of our City and the printing trade organizations to join with THE NEWARK CLUB OF PRINTING HOUSE CRAFTSMEN, who have been responsible for the inauguration of "Printing Week" in paying tribute to the art of printing which has contributed so much to the spiritual, educational and industrial needs of mankind.

*Vincent J. Murphy*

CITY HALL, NEWARK, N. J.  
JANUARY 7, 1946



### JOHN SILVESTER PINNEY

John Silvester Pinney, one of the outstanding printers' machinery and supply men for a great many years, died early in January following an illness of about eighteen months. For many years Mr. Pinney was associated with American Type Founders, serving as trouble-shooter, salesman, and as manager of branches, being sent to the Pacific Coast at the time of the San Francisco earthquake and fire in 1906. He has spent most of his time in California since then. During the past eight or ten years Mr. Pinney had been associated with the Harry W. Brintall Company, a San Francisco dealer in letterpress and lithographic machinery and supplies.

### SHOW KITTREDGE TYPOGRAPHY

The first postwar exhibition of fine printing at the Lakeside Press Galleries, a showing of the work of the late William A. Kittredge, has been announced by R. R. Donnelley & Sons Company, Chicago. Mr. Kittredge was director of design and typography at the Lakeside Press from 1922 to the time of his death in 1945, and was responsible for the design of many of the finest books and other typographical pieces during that period. The showing of Mr. Kittredge's work will be representative rather than complete, due to the large volume of work done under his direction. The exhibition continues until April 19, hours 9 a.m. to 4 p.m., Monday to Friday.

### L.T.F. CATALOGS PUBLICATIONS

Research bulletins, basic educational texts for apprentices, shop manuals, technical bulletins, and other publications of the Lithographical Technical Foundation are listed and described in a 24-page catalog just issued by the Foundation. In the preface to the catalog, the statement appears that all of the publications are "designed for organized teaching, employee training, or refresher and reference use."

Members of the Foundation from time to time receive copies of all publications at actual cost. Other interested persons or organizations may obtain them by purchase. Prices have been revised on skilled craft texts.

## COLORS AND PROFESSIONS

A list of interesting color symbols has been assembled during the course of a study of ancient and modern color traditions made by the Color Research Department of the Eagle Printing Ink Division of Sun Chemical Corporation. American colleges and universities have since 1893 recognized the following associations, the department states, these colors being featured in cap and gown. The color symbol of theology is scarlet; of philosophy, blue; the degree of arts and letters has white for identification; medicine, green; law, purple; science, golden orange; engineering, orange; and music, pink.

In Brazil, a country abounding in precious and semi-precious stones, the department finds that professional men have followed the custom of wearing rings in significant hues. The doctor, for example, wears an emerald ring, while the lawyer wears a ruby, and the engineer a sapphire. The educator has adopted the green tourmaline, the dentist the topaz, and the business man the pink tourmaline.

## ASSOCIATION CHANGES NAME

Graphic Arts Association of Cincinnati, Incorporated, is the new name adopted for what was formerly the Franklin Typothetae of Cincinnati. This change is in line with what seems to be the general trend toward making the names of printers' associations more directly applicable to the industry represented. The Graphic Arts Association of Cincinnati, Incorporated, of which E. P. Rockwell is managing director, has offices at 1109-1111 Chamber of Commerce Building, Cincinnati.

## WESTVACO WINS AWARDS

Walking off with four outstanding awards is the achievement chalked up to the credit of the West Virginia Pulp and Paper Company for 1945. First, *Westvaco Inspirations for Printers*, issued by the company, was awarded the gold medal at the twenty-fourth annual

advertising show sponsored by the Art Directors Club of New York City. Then the company was awarded the special bronze plaque for outstanding supplier



Steadfastly remaining a comfort to servicemen by the thousands, still on call when disaster strikes, the Red Cross is asking once more for the deserved support it needs from all of us

promotion by the Direct Mail Advertising Association, and the publication was designated one of the Fifty Direct Mail Leaders in 1945 by the same association. The company was also awarded the Gold Oscar by the *Financial World* for the best four-color cover design in annual reports.

## ADD NEW DIVISIONS

Among several new industrial engineering divisions which have been added by the General Electric Company, Schenectady, New York, is one known as the Rubber and Printing Division. Under the direction of G. W. Knapp, this division will handle rubber processing and all branches of the printing industry.

## NEW OFFICERS FOR ST. LOUIS

St. Louis printers gathered on January 22 for the annual meeting and inaugural dinner of the Associated Printers and Lithographers of St. Louis. The newly elected officers, installed by the Hon. Augustus E. Giegengack, Public Printer of the United States, were: Clyde K. Murphy, Blackwell-Wielandy Company, as president; Alexander H. Crow, of McMillen Printing Company, vice-president; George B. Gannett, of George D. Barnard Company, treasurer; George D. Hart, Hart Printing Company, secretary. Mr. Giegengack also presented, on behalf of the members of the association, a plaque of appreciation to the outgoing president, John M. Wolff, Jr., of the Wolff Printing Company.

In the course of an address on "Looking at the Future of Printing," Mr. Giegengack took occasion to extend high praise to the printers of St. Louis for the work they had done and the cooperation they had extended in connection with Government printing during the war period.

After reviewing the problems confronting the industry at this time, the shortages of paper, machinery, and manpower, Mr. Giegengack said: "It seems that we must put up with these shortages for the time being. They should have the effect of drawing us together into a closer association for the benefit of all. Witness the newspaper publishers' action to provide self aid in allocation of newsprint by putting 3 per cent of their quotas into a pool. This is a healthy sign of willingness to operate as a group. How much better it is for all than fighting every competitor for supplies! I ask you, why can not the same principle be applied to our entire industry in the matter of machinery, manpower, and materials? The answer is that it can. We can take joint action to see that the first machinery available is distributed in accordance with need. We can go farther, and make part-idle machinery available to other printers. They are not necessarily competitors.

"To sum up, we can not get equipment immediately. Paper will not be freely available or of high quality for at least a year. If we are to man our plants properly, we must set up training facilities to do it. It looks to me as if we need a three-year plan, maybe a five-year plan, for the industry, and a five-year plan for our shops as well; a bit of looking ahead at every aspect of the business—plant, personnel, yes, and customers."

## TAKES OVER BROADSTON LITHO

J. H. & G. B. Siebold, Incorporated, manufacturer of printing and lithographing inks and lithographic supplies for 63 years, New York City, has taken over the business of the Broadston Litho Supply Corporation. T. M. Broadston, who headed the latter company, has become an associate of the press blanket division of Vulcan Proofing Company, Brooklyn, in the capacity of sales manager.

## JAMES W. COLTON

James W. Colton, for eight years a salesman for the Rapid Roller Company, Chicago, covering the states of Missouri, Kansas, Oklahoma, Colorado, and Illinois, died recently after a very short illness. Well known and liked, Mr. Colton will be missed in the mid-western territory that he covered.



Six striking covers of West Virginia Pulp & Paper Company's publication, winner of four awards



## ILLINOIS GRAPHIC ARTS

Speaking before the annual meeting of the Graphic Arts Association of Illinois, held on January 30 in Chicago, James F. Newcomb, of New York City, president of Printing Industry of America, issued an urgent call to the commercial printing industry of the country to take the leadership in calling together groups of paper users to develop a coordinated program to encourage greater production and better distribution of paper. Declaring that the paper shortage is a world problem, and that it will continue for several years and will require planning on an international level to find its solution, Mr. Newcomb strongly urged the cooperation of newspapers, magazines, and all commercial printers in seeking a fundamental solution of the world's wood, pulp, and paper supply problems.

"The prospects for any growth of the printing and the publishing industries," said Mr. Newcomb, "will be very sharply limited unless the users of paper can get new and more adequate sources of supply." The United States and Canada are today producing a normal prewar volume of paper, he said, but the demand for paper exceeds the supply by from 30 to 50 per cent.

Mr. Newcomb also pointed out that during the past six months 6 per cent of the total national paper manufacturing capacity has passed to the ownership of paper users, particularly the magazines. "We can anticipate no fundamental improvement in our paper supply, no new mills going into production, no new sources of paper available," he said. "We are merely witnessing a redistribution of the shortage among those who have the capital to protect themselves."

"If the problem is to be solved, he said, "it will take boldness, and I think the paper consumers must supply that boldness."

Following his talk, Mr. Newcomb was presented with a certificate of honorary membership by Carl E. Dunnagan, the outgoing president of the Graphic Arts Association of Illinois. A testimonial was also presented by President Dunnagan to Edwin Lennox in appreciation of the important work he did as co-chairman of the Joint Committee on Government Relations of the Commercial Printing Industry.

Lester A. Reppert, formerly director of the Chicago School of Printing, now with the Veterans Administration as Training Officer for the Graphic Arts Industry, told of the training plans being carried out by the Veterans Administration in cooperation with different industries, with particular emphasis on the printing industry.

New officers elected are: Otto E. Bull, Workman Manufacturing Company, as president; Harry B. Clow, Rand McNally Company, first vice-president; Howard R. Stone, American Colortype Company, second vice-president; John F. Snider, Logan Printing Company, Peoria, the third vice-president; W. H. King, Stationery Manufacturing Company, treasurer; S. F. Beatty, secretary and general manager.

## PURCHASES PRINTING COMPANY

James J. Reed, who has been connected with the printing field in Litchfield, Minnesota, for the past fifteen years, has purchased the business of the Brown Printing Company in that city, taking possession with the new year. Mr. Reed went to Litchfield in 1930 to take

charge of the mechanical department of the *Globe*. He opened an office equipment business a few years later, and four years ago this business was merged with the job printing department of the *Globe*.

## DAVIES RETURNS TO I.P.I.

Following an eventful Naval career extending over three years, William E. Davies (Commander Davies) has returned to the International Printing Ink Division of Interchemical Corporation as the manager of the New York branch of I.P.I. A graduate of the United States Naval Academy, class of 1927, Commander Davies was for a time in charge of officer procurement for the Fifth Naval District. He was later as-



WILLIAM E. DAVIES

signed to the aircraft carrier U. S. S. Gilbert Islands, taking part in the Okinawa campaign and later in operations off Formosa, Leyte, and Balikpapan in Borneo. He brought back with him the Bronze Star decoration in addition to his various campaign ribbons.

## PLANNING EXPOSITION

Plans for the sixth national graphic arts exposition have been started by National Graphic Arts Expositions, Incorporated, of which Public Printer A. E. Giegengack is president. A letter sent out by the secretary, Fred W. Hoch, of New York City, to the leaders in all branches of the graphic arts industries asks an expression of preference for the time, 1947 or 1948, and the place, New York City or Chicago.

As stated in the letter, it will take some time to prepare products and arrange plans for an exposition of this scope, and there are many things that must be done before a decision on date and place can be reached. All important organizations in the graphic arts field will be invited to arrange for holding their conventions at the time and place the exposition is in progress. Now that reconversion to peacetime conditions and production is well under way, the plans are to make this the biggest and best exposition the graphic arts have held.

## FRANKLIN SOCIETY ELECTS LONG

Perry R. Long, first president of the International Association of Printing House Craftsmen, has been elected to the board of trustees of the International Benjamin Franklin Society. Mr. Long, who recently resigned as manager of the color production department of the American Weekly, New York City, to become vice-president and general manager of the Bryan-Brandenburg Company, Los Angeles photoengraver, is a charter member of the Franklin Society, which was founded in 1923 by the late John Clyde Oswald.

In making the announcement, the Franklin Society noted that Mr. Long, through a resolution he introduced at a recent convention of the Craftsmen, was largely responsible for renewed interest in Franklin by local Craftsmen clubs, marked by the annual observation in cooperation with the Franklin Society, of "International Printing Week" held in January during the week in which Franklin's birthday occurs.

Several other men prominent in the graphic arts are active in the Franklin Society. J. Henry Holloway, principal of the New York School of Printing, is first vice-president; Ralph T. Hines, superintendent of the printing department, Metropolitan Life Insurance Company, New York City, is second vice-president; George L. Berry, president of the International Printing Pressmen and Assistants' Union, is an honorary vice-president; and John A. Wilkens, vice-president of the Sweeney Lithograph Company, Belleville, New Jersey, is a trustee. James W. Brown, publisher of *Editor & Publisher*, is president of the Society.

## TIDE TO PUBLISH STERN SURVEY

Results of a continuing study of direct mail being made by Edward Stern & Company, Philadelphia printer, will be published once a month in *Tide*, weekly newsmagazine of the advertising industry, on a green-tinted, news-letter-style page which will be reserved for that purpose.

Findings of the original study, which was begun nearly two years ago and covered the opinions of 1,935 users of direct mail, were recently published by Stern in a 24-page booklet entitled "Preferences in Industrial Literature." W. D. Molitor, the director of sales for Stern, spoke on the subject at the recent lithographers' convention that was held in Philadelphia.

One of the most significant findings of the study was the strong preference for a standard size for mailing pieces and catalogs. Sixty per cent of the executives interviewed thought 8½ by 11 inches was the best size for a mailing piece; 95.2 per cent preferred having all catalogs one size, with 80 per cent of this group indicating 8½ by 11 inches as the best size.

## EXHIBIT WAR PRINTING

An exhibit of printing produced for the Office of War Information is on view at the Low Memorial Library of Columbia University, and will continue until the end of March. The preview of the exhibit was held on February 7, at which time talks were made by Elmer Davis, former head of the OWI, and Harold Ginsberg, vice-president of the Viking Press, New York City, and former head of OWI in London. The exhibit is being held under the auspices of the American Institute of Graphic Arts.



## ROLLER MARKET INCREASES

Dollar volume for the current year in the printers' roller manufacturing industry will be between \$27,000,000 and \$28,000,000, an increase of 20 per cent over the \$24,000,000 total for 1945, it was estimated by W. H. Brittingham, vice-president of Bingham Brothers Company, New York City, at the twenty-ninth annual convention of the National Association of Printers' Rollers Manufacturers that was held last month in New York City.

Scarcity of glue sources is making it increasingly difficult for the industry to obtain this vital material and the critical glycerin shortage, a result of the dearth of fats and oils, is causing concern, said Mr. Brittingham. He added, however, that the industry will be able to fill demands made upon it despite the production difficulties.

Thomas Ford, Harrigan Roller Company, Philadelphia, was re-elected president of the association, which is made up of fifty-four member companies in the United States and Canada. Frank A. Reppenhagen, roller manufacturer of Buffalo, was elected vice-president, succeeding Harry H. Bigelow, Wild & Stevens, Boston. William P. Squibb, the Godfrey Roller Company, Philadelphia, and Edna L. Travers, Bingham Brothers Company, New York City, were re-elected to serve as the treasurer and secretary, respectively.

## INSPECT RESEARCH FACILITIES

Members of the board of directors, together with the executive and finance committees, of the Lithographic Technical Foundation had a good opportunity to visit and inspect the complete new research facilities and laboratories which have been installed in Chicago, during the course of a series of meetings held on January 22 and 23. For some of the members it was their first opportunity to inspect these facilities and laboratories, which have been installed in Glessner House, and which are now in operation in close cooperation with Armour Research Foundation of the Illinois Institute of Technology.

A preliminary financial report, presented at one of the meetings, showed that the Foundation has made excellent progress and is in sounder condition than for many years past. The reports showed that during the year 1945 the foundation acquired its own national headquarters building in New York City, and also moved and re-equipped its Research Department at Glessner House in Chicago thereby providing unsurpassed research facilities. Also, it has prepared and produced the educational texts, the manuals, and complete courses of employe training materials to meet the needs and requirements of the industry.

## PRINTERS BUYING GUIDE

The New York Employing Printers Association, through its Methods and Equipment Bureau, is now working on a revision of the association's Printers Buying Guide, which lists equipment, materials, and services furnished to printers by affiliate and other association members. With limitations and restrictions being removed, the Guide will again be put out in booklet form, with distribution to all members of the association and to many other firms in the graphic arts industry in the New York area. Issuance of the Guide is expected early in April.

## TO BUILD NEW PLANT

At the meeting of the stockholders of the Register and Tribune Company, Des Moines, Iowa, held recently, officers were elected for the coming year, and plans were disclosed for the building of an addition immediately adjoining the present newspaper plant. It will be 82 by 132 feet, and seven stories high. Upon its completion, the present Register and Tribune annex will be torn down and replaced with a modern seven-story

## NEW PLANT BEING ERECTED

Ground was broken recently for a new and thoroughly modern plant for the Litho Equipment & Supply Company, Chicago. Located on the far south side of the city, the new plant will face north on a tract of 105,000 square feet. It will provide large and modern offices for both the lithographic equipment and the film projector departments of the business, with streamlined production facilities, modern lighting and con-



Architect's drawing at top is of seven-story addition to Register and Tribune Company building, Des Moines, Iowa. Plant below is under construction for Litho Equipment & Supply Company, Chicago

building. This, with the new addition, will be joined to the present main building of the Register and Tribune to form a modern, air-conditioned newspaper plant 50 per cent larger in productive capacity than the present plant. Construction is to start this spring if it can be done without interfering with the new home building program in Des Moines, said Gardner Cowles, Jr., the company's president.

Officers elected at the meeting were Gardner Cowles, the publisher; Gardner Cowles, Jr., president and treasurer; John Cowles, chairman of the board; Harvey Ingham, editor emeritus; W. W. Waymack, vice-president and editor; Arthur T. Gormley, vice-president and business manager; Vincent Starzinger, secretary and general counsel; Luther L. Hill, vice-president and advertising director; Kenneth MacDonald, the vice-president and managing editor; Carl T. Koester, controller and assistant treasurer; W. A. Cordingly, assistant secretary and circulation manager.

veying systems, and freight trackage for direct shipment.

Litho Equipment & Supply Company is a depression baby. It was organized in 1932 with a total capital of \$500. Its growth has been rapid and remarkable, for it has developed into one of the largest sources of lithographic camera and platemaking equipment.

During the war period the company supplied 16mm. sound film projectors to both the United States and the Canadian military forces, and also manufactured precision aerial cameras for both reconnaissance and mapping. It also contributed to the national effort in a number of other ways.

## ALFRED ALLEN WATTS

Alfred Allen Watts, president and founder of the Alfred Allen Watts Company, New York City, commercial and continuous form printer, died January 8 at the age of seventy-six. Mr. Watts, a graduate of Cornell University, established the company in 1895.

## COLOR SUPPLEMENTS BY OFFSET

The production of four-color Sunday supplements for newspapers printed by offset is an accomplishment credited to the *Trenton Times*, Trenton, New Jersey, the successful outcome of which is due to the close collaboration of four manufacturers with the technical staff of the newspaper.

For nearly ten years the Sunday manager, Thomas J. Kerney, and the production manager of the newspaper, Don A. Johnson, had been experimenting with color photography and color reproduction methods for improving the paper's picture supplement. As a result of their research and experimenting they became convinced that the offset process, with its rapid makeready and low cost plates, offered very attractive possibilities.

The problem that confronted them, however, was that there was no web offset press suitable for high-speed production of multi-colored printing on both sides of the web of paper simultaneously. The problem was placed before the engineers of R. Hoe & Company, who designed a press which is so constructed that the web of paper is not only printed on both sides at once, but is passed from unit to unit on a horizontal plane with no compensatory rollers touching the printed web between units, thereby eliminating the smut.

So long as the runs were limited to newsprint, the use of a thin film of strong ink made drying before folding unnecessary; but the *Times*, however, wanted to do commercial color offset work also in order to keep the press busy, and this meant that coated offset paper would be used frequently, and a web of this smoother surfaced paper could not be run through the folding operation without smudging the ink.

The problem of developing suitable inks for this new type of press arose, and so the International Printing Ink Corporation was called in because of its experience in the development of heat-setting, instant-drying inks for both letterpress and lithographic printing. Likewise, special types of paper which would most adequately meet the requirements of the new process were required, and West Virginia Pulp and Paper Company was called in. Then the Sels Company was consulted about special drying equipment. Cooperation by the research staffs of these companies resulted in a successful blending of ink, paper, and heating, so that speed printing on smooth stock could be accomplished with the finest results.

The inks are combined with special properties so that they set instantly when the printed web passes through a gas dryer set between the last printing cylinder and the folder, both sides of the web being dried with one heating and cooling operation. Special blankets and rollers are required for the Vapolith type of ink used.

Best results so far seem to be accomplished on an uncoated offset paper containing a special filler which gives it high surface ink receptivity, but further tests are to be made soon on new types of paper.

According to Mr. Johnson, the production manager of the paper, the tests which have been made indicate the commercial feasibility of four-color offset litho printing on both sides of the paper on a variety of paper stocks, and at press speeds of from 12,500 to 15,000 cylinder revolutions an hour.

## SAMUEL B. DONNELLY

Samuel Bratton Donnelly, a former president of the International Typographical Union and former Public Printer of the United States, died January 27 in Freehold, New Jersey, at the age of 79. Before serving as president of the ITU from 1898 to 1900, he was president of New York Typographical Union No. 6 for three years.

After several years as an arbitrator in the building trades in New York City, he was appointed Public Printer by President Theodore Roosevelt in 1908, and continued in that post under President Taft until 1913. Thereafter he became identified with the employers' side of the building trades in New York City until his retirement from labor leadership fifteen years ago.

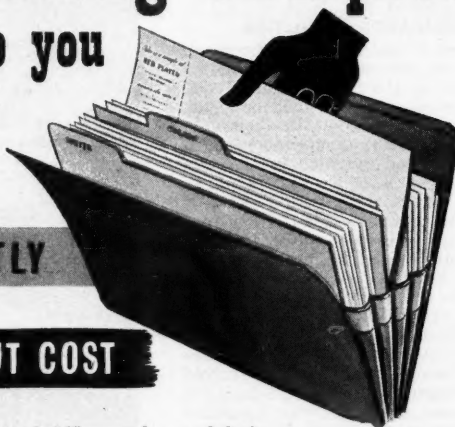
## NEW PRESSMEN'S SCALE

The Allied Printing Employers Association, the union contracting section of the Printing Industries of Philadelphia, Incorporated, has reached a new agreement with the Philadelphia Pressmen's Union No. 4 and the Philadelphia Press Assistants' Union No. 11. Effective as of January 1, 1946, and expiring December 31, 1947, the new contract contains a proviso that wages only shall be open for adjustment on written notice by either party thirty days prior to December 31, 1946.

With changes only in the hour rates, vacation, and the holiday pay, the new contract represents an extension of the existing contract for one year.

The new wage scale is an increase of 18½ per cent in every classification,

● Your Brown-Bridge Distributor will send  
"Flat as a Pancake"  
gummed paper  
proofing samples  
to you



PROMPTLY

WITHOUT COST

And it's so easy to do! You and your label customer get together and select the gummed paper desired from the "Flat as a Pancake" sample book. Then ask your jobber to send specimen sheets of the actual gummed paper from his sample kit. With these sheets you can proof your customer's label so he can examine it for printing quality and adhesion. It's as simple as that! Use the coupon to get name of your nearest distributor of *Those Gumming Specialists*—

**THE BROWN-BRIDGE MILLS, Inc., TROY, OHIO**

New York Office  
101 Park Avenue

Chicago Office  
608 S. Dearborn St.

St. Louis Office  
3739 Olive St.

Seattle Office  
2416 First St.



THE BROWN-BRIDGE MILLS, Inc., TROY, OHIO

Gentlemen: I'm interested in your free proofing samples. Give me the name of jobber nearest me who can render this service.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

*Detroit Public Library*

*Detroit Public Library*



which makes the new rates for a forty-hour week as follows: Single cylinder pressmen, day rate \$1.60, night rate \$1.70; two-color and perfecter pressmen, day rate \$1.70, night rate \$1.76; job pressmen, day rate \$1.46, night rate \$1.56; for senior assistants, single-color, day rate \$1.33, night rate \$1.43; senior assistants, two-color and perfecter, day rate \$1.35, night rate \$1.45; junior assistants, day rate \$1.10, night rate \$1.20. Wage scale rates were also set for other pressroom classifications.

A one-week vacation (five days, not seven as previously) was included in the agreement, to be calculated on the same basis as in the agreement previously reached with the Typographical Union. Also there are six paid holidays for which straight time will be paid when no work is performed.

## WE'RE SORRY

In the December-January issue of *THE INLAND PRINTER* there appeared an item stating that a 19 by 25 "Jeep" offset press announced by John B. Webendorfer, of Mount Vernon, New York, together with a new line of platemaking equipment, would be manufactured in association with the Zarkin Machine Company, Incorporated, which is located in New York City.

We have since been advised that the Zarkin Machine Company will not be associated in any way with the manufacture of this offset press. The Zarkin Company is, however, producing and marketing a line of platemaking equipment of its own under the trade name of "Zenith." This equipment includes the Zenith plate grainer, with improved hydraulic system; the Zenith whirler, which eliminates wrinkles and other faults which cause mechanical breakdown and impede production; a stripping table having a grained glass top which eliminates glare, streaky, and imperfect light; a vacuum frame, a spring control on which does away with the cumbersome support bar, and which does away with blanket sagging; and a temperature-controlled sink for photographic darkroom use, which through a thermostat controls the temperature to within one degree Fahrenheit equally throughout the trough, and which also contains an independently operated refrigerating compartment for storage of plates and solutions.

## HARRY A. WISOTZKEY, SR.

Harry A. Wisotzkey, Sr., president of the Maple Press Company, York, Pennsylvania, died on January 25, at the age of seventy-four. Serving an early apprenticeship as compositor on a newspaper in Philadelphia, Mr. Wisotzkey went to York in 1900, starting work with the Kauffman Box Company. Having a strong urge to operate his own printing plant, he started the Maple Press Company on a modest scale in a small room on the site still occupied by the company. Operating a small job plant, he foresaw the possibilities in the book publishing field and slowly made his start in that direction. Today the Maple Press Company has become known the world over as one of the leading book printing houses.

In 1925 Mr. Wisotzkey went to New York City as assistant to the president of the Paul B. Hoeber Company, becoming owner and president on the death of Mr. Hoeber five years later, and changing the name to the Yorke Publishing Company.

## NATIONAL LITHO CLUBS

The long contemplated plan of forming a national organization of litho clubs became a reality when the National Association of Litho clubs was formally organized in New York City on January 19, with a charter membership of nine clubs. These clubs, in the order of their application for membership, are: Philadelphia, Baltimore, New York City, St. Louis, Washington, Cincinnati, Milwaukee, Connecticut Valley, and Dayton.

Alfred F. Rossotti, president of the Rossotti Lithographing Company, North Bergen, New Jersey, and San Francisco, and a past president of the New York

at the present time. It is also estimated that the association's members will need an additional 6,800 employees in 1947, and 5,250 in 1948. This makes a grand total of 32,100 new employees needed between now and the end of 1948.

These figures, said President James F. Newcomb, are very conservative, and the projection of these returns to cover the entire industry and allied trades would indicate an over-all national industry shortage of not less than 75,000.

"The figures in the manpower survey indicate only the need for skilled workers," stated President Newcomb, "but since trained personnel is scarce, a substantial part of the deficit will have to



Officers of the new National Association of Litho Clubs, which was formally organized in New York City in January. Left to right: Clifford Hebbeler, second vice-president; Alfred F. Rossotti, president; Ken O. Bitter, secretary; William J. Stevens, first vice-president; Albert Tucker, treasurer. Mr. Hebbeler, of the Hennagan Company, is president of the Cincinnati Litho Club; Mr. Rossotti, Rossotti Lithographing Company, is past president of the New York Litho Club; Mr. Bitter, Gamse Lithographing Company, is former secretary of the Baltimore Litho Club; Mr. Stevens, Edward Stern & Company, is president of the Philadelphia Litho Club; Mr. Tucker, Sauls Planograph Company, is former treasurer of Washington Litho Club. Board of directors will have delegates from each club

Litho Club, the oldest in the new group, was elected president of the NALC. Mr. Rossotti was the original sponsor of the movement and was appointed chairman of a committee to study the project.

Other officers are: first vice-president, William J. Stevens, Edward Stern & Company, president of the Philadelphia Litho Club; second vice-president, Clifford Hebbeler, the Hennagan Company, president of the Cincinnati Litho Club; secretary, Ken O. Bitter, Gamse Lithographing Company, former secretary of the Baltimore Litho Club; and treasurer, Albert Tucker, Sauls Planograph Company, formerly treasurer of the Washington Litho Club. The board of directors will be made up of three delegates from each member club.

The purpose of the association will be (1) to improve the general welfare of existing litho clubs and promote the spread of the litho club idea; (2) to assist in the formation of new litho clubs; (3) to set up a central location to dispense information in regard to educational subjects and speakers; (4) to hold a yearly meeting to discuss ways and means of improving the litho club activities; and (5) to keep in constant touch with other organizations.

## INDUSTRY MANPOWER SURVEY

According to information supplied by the 2,200 members of Printing Industry of America in answer to a recent survey, 20,250 new workers are being sought

be made up by training new men."

A breakdown of the survey shows a shortage of mechanical workers among the association's members amounting to 4,260 in the composing room, 5,260 in the pressroom, 4,680 in the bindery, and 1,110 in the offset and lithographic department. There are also openings for 1,430 office employees, including 160 cost accountants and 310 estimators. In addition, 120 sales managers are needed, and 1,230 salesmen.

## ENDOWMENT FUND INCREASES

Reports of subscriptions to the endowment fund for the Printing Department of Carnegie Institute of Technology continue to arrive from various sources throughout the graphic arts field. A printing scholarship for Detroit students has been established by the Thomas P. Henry Company, advertising typographers, in honor of the firm's founder, the late Thomas P. Henry. To be known as the Thomas P. Henry Scholarship Fund, it is to be employed, whenever feasible, "to further the education of deserving students from Detroit." Students will be selected by the school's Committee on Financial Aid.

From New York City comes word of subscriptions having been made by Arrow Press, Blanchard Press, Publishers Printing Company, Bryant Press, James F. Newcomb Company, Davis, Delaney, Incorporated; Lenz & Riecker Company; Guide Printing Company—The Kalkhoff



Press; the Arco Manifolding Company, Trade Bindery, and Comet Press.

A committee in charge of the endowment fund drive has been formed in New York City, consisting of Carnegie Tech graduates, and including Donald Macaulay, of Donald Macaulay Papers, Division of Lathrop Paper Company, as chairman; John L. Kronenberg, of S. D. Warren Company; Charles E. Schatvet, of the Gulde Printing Company—The Kalkhoff Press; Frank E. Powers, of J. Walter Thompson Company; and O. Alfred Dickman of the New York City *Herald-Tribune*.

#### GRAPHIC ARTS REVIEW

From Fred J. Hartman, educational director of the Graphic Arts Education Association, comes the announcement, addressed to "members and friends of graphic arts education," of a new educational-management service now made available by Printing Industry of America. The service is in the form of a new publication entitled *Graphic Arts Review*, to appear monthly, and to afford a quick review of current developments and trends in the industry. The issue for January, Volume 1, Number 1, brings back the Graphic Arts Index, containing a classified list of important articles appearing in various industry journals.

#### BUYS ZEESE-WILKINSON

The Zeese-Wilkinson Company, off-set lithographer of New York City, was purchased in January by Thomas Edward Dillon and the name changed to Zeese-Wilkinson-Dillon Company, Incorporated. Officers of the corporation besides Mr. Dillon, who is the president, are his son, Robert E. Dillon, the first vice-president; Charles W. Prietz, the second vice-president; and Frede Feldman, secretary-treasurer.

Until just recently Mr. Dillon, the new owner, was vice-president of the American Offset Corporation, which he helped organize in 1934. He started his career as a lithographic craftsman back in 1910 with the Brett Lithographing Company. Twenty years ago he was superintendent of the company he now owns.

#### FREDERICK A. SCHLEIDT

Frederick A. Schleidt, sixty-five, one of the old masters of the art of hand-binding of fine volumes, died recently in Buffalo. Bindery foreman for Baker, Jones, Hausauer Incorporated of Buffalo, he achieved a national reputation in the craft for the fine tooling of leather to bind limited editions of books and other publications.

Born in Buffalo, Mr. Schleidt began his apprenticeship as a bookbinder with the Baker, Jones Company at the age of fourteen and advanced to the position of foreman. When the company merged with the Hausauer, Jones Printing Company, he became foreman of the combined binderies.

In his fifty-two years of service, Mr. Schleidt kept pace with the transformation of binding from the handcraft methods to large-scale production by modern equipment. However, when patrons desired special work, he returned to the methods of his youth and produced again the fine hand-tooled covers that were the pride of the craft.

Mr. Schleidt, president of the Buffalo Club of Printing House Craftsmen in 1930, served several terms as a director.

# Levelcoat\*

## PRINTING PAPERS



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Neenah, Wisconsin

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TRADE MARK

[ This advertisement is one of a series appearing in four colors in *Fortune*,  
*Nation's Business*, *United States News*, *Newsweek* and *Business Week*. ]



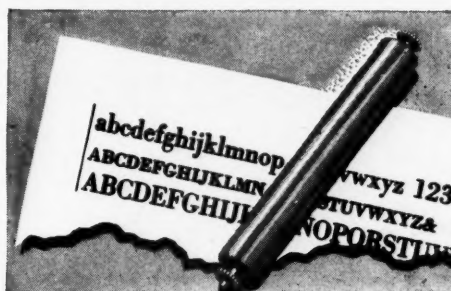
# Test your word knowledge

## of Paper and Printing



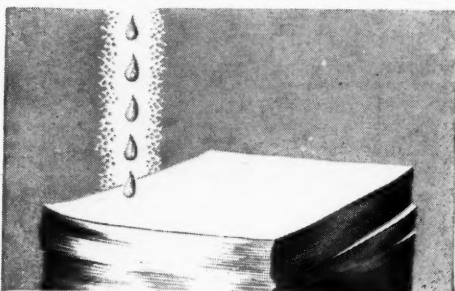
### 1. DUMMY

- ☐ A finished proof
- ☐ A layout for a piece of printing
- ☐ Lock-up man's mallet



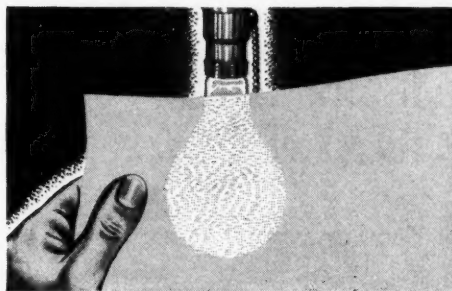
### 2. FONT

- ☐ Full set of type, one size and face
- ☐ Device for inking a press
- ☐ Magazine for a linotype



### 3. HYGROSCOPICITY

- ☐ A measure of coating on paper
- ☐ Moisture-absorption property of paper
- ☐ Drying quality of ink



### 4. FORMATION

- ☐ Magazine make-up
- ☐ Uniformity of fiber in paper
- ☐ Balance in layout

### ANSWERS

**1 A Dummy** is a layout for a piece of printing. Effects visualized in layout may be safeguarded through mechanical production and still weakened in printing. That's one reason why careful printing buyers specify Levelcoat\* Papers, a bright, clean, dependable medium for better reproductions.

**2 A Font** is a complete assortment of type in one size and style. Where typography is a point of pride, printshop men like Levelcoat. For Levelcoat's clear color, rich texture, opacity and ink receptivity present fine printing at its best.

**3 Hygroscopicity** is a property of all paper which causes it to absorb water vapor. Hygroscopicity of Levelcoat is rigidly controlled throughout manufacture. Then, too, Levelcoat is doubly protected in shipment. That's why the moisture content is uniform to a high degree.

**4 Formation** is the uniformity of fiber distribution in paper, a prime factor in producing quality stock. Kimberly-Clark has scientifically developed the formation for Levelcoat to make it superior in strength and fold—superior, too, in printability.

# Levelcoat\*

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For black and white or color printing in publications, mail order catalogs, house organs and direct mail, select one of these Levelcoat grades — Tru-fect, Multifect or Hyfect. Kimberly-Clark Corporation, Neenah, Wisconsin.



\*TRADE MARK

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



## **EVEN BEFORE printing you can see and feel the QUALITY of a **FALPACO COATED BLANK****

You know what to expect and your customer knows what he is going to get—a top-notch job—when you use FALPACO Coated Blanks.

You can tell it at a glance!

Before the war FALPACO was known for exceptional quality. During the war the best raw materials obtainable were not up to FALPACO standards. Now, greatly improved raw materials and the added technical experience gained during the war combine to produce for you an even higher quality FALPACO COATED BLANK than ever before.

FALPACO Coated Blanks assure outstanding results both in letterpress and lithography.


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DID YOU EVER SEE HIM

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The paper family has its black sheep, too. They're the papers that *look* like the rest of the run—same size, same general appearance. But there's a slight variation in thickness, in texture or shade. And when they reach the press, these "black sheep" kick over the traces!

The search for uniformity in printing papers will take new life in the modern Graphic Arts Laboratory, soon available for Bryant research. For here papers will undergo every conceivable test—for texture, strength and other characteristics. *More* important, this laboratory will take a further step; it will predetermine printed results. Thus papers will be tested for their reactions to various inks, their durability on the press. They will be developed, not as papers alone, but as a medium for better printing.

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**BRYANT PAPER COMPANY**

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to your  
Regular Inks



## 100% Guarantee

**8 LB. TRIAL ORDER:** If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense. Further orders filled through your local jobbers. Specify "33" for letterpress—"0-33" for litho and multilith.

IT'S A PROVEN FACT . . . "33" Ink Conditioners definitely step up the printing qualities of *all* inks. Pressmen are quick to see the visible improvement—cleaner impressions, sharper halftones and better overall print quality. Merely add "33", according to simple directions . . . No experimenting is necessary.

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Improve every job by using "33"—It's a time-saving ingredient that guarantees better results. Write for an 8-lb. trial can, as offered above, and ask for a **FREE** copy of "To The Pressman".

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- So he sells *creatively*, for he knows that matched business stationery is advertising, not "form," printing. The *free* Letterhead Clinic helps alert printers sell creatively and thus more successfully and profitably. You can find out how by return mail by just clipping and sending the convenient coupon. *Whiting-Plover Paper Company, Stevens Point, Wisconsin.*

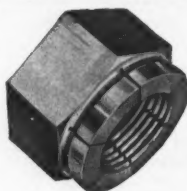
THE LETTERHEAD CLINIC  
Whiting-Plover Paper Company  
3 Plover Drive, Stevens Point, Wisconsin

Please send me FREE information on how the *free* Letterhead Clinic can help me sell "public relations printing" creatively and profitably. (MA)

Name Ontario Public Library

Attach to your BUSINESS letterhead. This offer confined to printers in the U. S. A.





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## That "Holds Tight"

Yes . . . it's a two-in-one nut because, all the threads, including the locking threads, help to carry the load.



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AN EXCLUSIVE BALTOTYPE FACE

**Chapman  
STATIC  
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Makes Presses  
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**LIKE THIS**  
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## SPEEDS ALL MECHANICAL PHASES OF PRESS WORK

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**No pressroom complete without it.**

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Letterpress—Offset—Gravure

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...he'll enter  
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## ANNIVERSARY BOND

, the Fox River *all-rag* paper is one of the finest letterhead papers available. What's more, you can prove it to your prospect. Settle his letterhead paper problem once and for all.

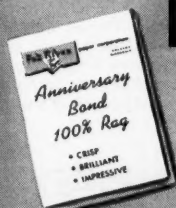
Show him our "See for Yourself" kit. It contains an unbiased comparison between 25% rag content paper and *all-rag* Anniversary Bond. Its brilliance, and prestige building qualities become obvious by comparison.

Your prospect will be glad to study and compare these facts on letterhead paper. He'll be glad you proved them . . . and, he'll become a *permanent* customer. Then, show him the complete line of Fox River rag-content papers for other business needs. You'll profit more by selling the entire line. But, for a starter, sell him Anniversary Bond for his letterhead. Write today for the "See for Yourself" kit. It's free.

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... like Fox River Anniversary Bond, an *all-rag* prestige-building paper that sells itself to smart executives.



#### PROVE ITS SUPERIORITY

... with our "See for Yourself" kit, which shows the difference. You can use this as an effective piece for sales calls or for your direct mail.

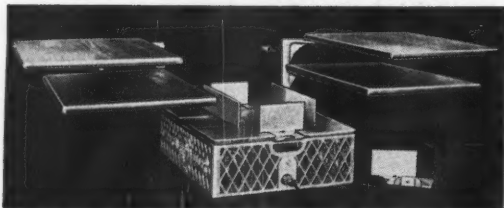
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Ledger and Onion Skin	25% Rag



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### CUTS COSTS ON GATHERING-JOGGING

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*Precision*

### Paper Knives

**1 Super-Keen**—Perfected .002" concave bevel—making for extra sharpness without weakening edge.

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**3 Free Clearing**—Precision ground .003" concave face with .006" tapered back—eliminates binding or dragging even on deep lifts.

**4 Long-Lasting**—Special tool steel cutting edge heat-treated by a process which combines hardness with toughness—to give maximum number of cuts between grinds.

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(THE DOYLE ELECTRIC SHEET HEATER)

For all makes of printing presses and folding machines. Dries ink quickly! Higher speeds, faster deliveries, more jobs. Saves time waiting to back up; saves slip-sheeting. No static, rapid handling; perfect jogging, less spoilage. No flames: less fire hazard, purer air... The Doyle Infrared Dryer is standard equipment on well known presses; has been used successfully for many years. Substantial, efficient, finest materials and workmanship.

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Softer body than 3804; other characteristics are the same.

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An ink that will remain entirely open in the press overnight.

Johnson Speed King Blacks meet your need for an ink *you can depend on* to set quickly and, at the same time, to give you highest quality printing. For, besides their rapid setting feature, Speed King Blacks produce clear, sharp half-tones and solids with excellent finish . . . The

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Sizes 18 to 48 point

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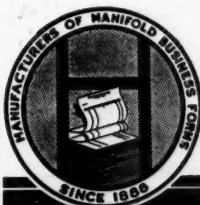
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INCORPORATED  
HOLYOKE, MASS.

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**MANY LATE MODELS**



AUTOMATIC CYLINDER UNITS  
PAPER CUTTERS—LEVER AND POWER  
LINOTYPES—INTERTYPES  
FOLDERS AND STITCHERS  
MANY OTHER ITEMS



**WANTED SINGLE UNITS  
OR COMPLETE PLANTS**

Particularly interested in buying large size single  
and two-color Miehle and Babcock Presses.

WRITE OR TELEPHONE FREMONT 5100

**NORTHERN MACHINE WORKS**

MARSHALL & JEFFERSON STS., PHILADELPHIA 22, PA.

**JIG-TIME JOGGING**  
with

**SYNTRON**  
"VIBRATING"

## PAPER JOGGERS

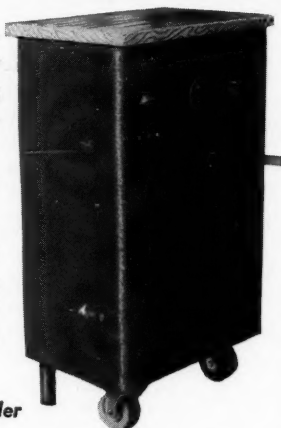
3600 rhythmical, controlled vibrations per minute produce quick alignment of lifts of paper.

Onionskin to heavy board.

Floor models now equipped with handles and casters to permit easy moving from one spot to another.

Write for illustrated folder

**SYNTRON CO., 575 LEXINGTON, HOMER CITY, PA.**



## HELP! 3 WAYS TO MAKE NUMBERING MACHINES LAST!

- ① Inspect regularly after each run.
- ② Always keep clean and properly oiled and adjusted.  
Or . . .
- ③ Roberts big Service Department will recondition—any make—for you. But . . . When replacing worn-out machines, insist on ROBERTS with all these advantages: Positive-action Direct Drive; Low Plunger; large Main Spring welded steel Plunger Guide Pins; Steel Case and Staple Release for plunger; Double Wire Spring straddles the unit retaining pawl; improved Drop Cipher.



*Prices and  
Literature  
on Request*

Roman or Gothic style; forward or backward action.

**ROBERTS NUMBERING MACHINE CO.**

694-710 Jamaica Ave. Brooklyn, N. Y.



LET

**SOUTHWORTH**

HELP YOU

LET Southworth help you in making your plans for more peace-time Business and Profits. Get the increased production and lower costs made possible by SOUTHWORTH'S new improved "Graphic Arts Machines."

In the future, as in the past, SOUTHWORTH will continue its leadership in the manufacture of Graphic Arts machinery. During the entire war period our research department has kept abreast of the times and new SOUTHWORTH models will have all the latest improvements.

WRITE FOR COMPLETE INFORMATION

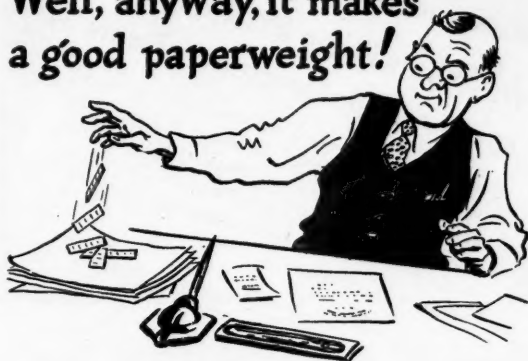
**SOUTHWORTH**

**MACHINE COMPANY**

MFR'S: PAPER CONDITIONERS, UNIVERSAL JOGGERS, HUMIDIFIERS; PUNCHING AND CORNERING MACHINES, ETC.

30B WARREN AVENUE, PORTLAND, MAINE

Well, anyway, it makes  
a good paperweight!



Type metal's got to have more on the ball than mere heft—it must have the right combination of top-grade ingredients, expertly alloyed to produce clean cut, solidly cast type and slugs. Blatchford has been in this business more than ninety years—long enough to know what's what, and able to prove it with every pound of metal shipped.



#### NATIONAL LEAD COMPANY

Baltimore • Chicago • Cincinnati • St. Louis

E. W. BLATCHFORD COMPANY • • NEW YORK  
MORRIS P. KIRK & SON, INC. • • LOS ANGELES  
AMERICAN LEAD CORPORATION • • INDIANAPOLIS

Linotype • Monotype • Intertype  
Ludlow



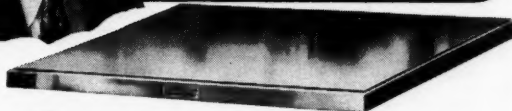
again . . . .

## AVAILABLE! CHALLENGE

SEMI-STEEL  
IMPOSING SURFACES  
PRECISION GROUND



*Is that*  
**GOOD NEWS!**



*Yes,* we are back into production for civilian needs. However, the backlog of orders is such that we recommend you place your order at once for future delivery, as orders are being filled in the same rotation as received.

Right now is the time to replace those old-fashioned imposing stones with these *precision ground, rigid, true working surfaces of semi-steel*. They will speed up work and reduce lock-up time.

*Challenge Semi-Steel Imposing Surfaces* are two inches thick with heavy reinforcing ribs at right angles to prevent sag. The tops are precision ground to a high degree of accuracy and will maintain that accuracy when properly supported. Furnished with or without rabbet for standard galleys.

Built in 18 standard sizes and in special sizes on order.

#### OTHER CHALLENGE COMPOSING ROOM EQUIPMENT

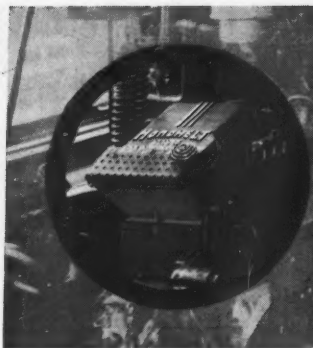
Steel Galleys — Galley Cabinets — Plate-Mounting Equipment — Stereo Bases — Hi-Speed Quions — Labor-Saving Iron Furniture — Mammoth Iron Furniture and Proof Presses. Write for data today!

Buy and Keep Victory Bonds!

**Challenge**

**THE CHALLENGE MACHINERY COMPANY**  
GRAND HAVEN, MICHIGAN





## Why you will see MONOMELT in so many Trade Composition Plants

For more than 30 years trade compositors have found that MONOMELT improves type quality on any type casting machine. That's why more than twice as many Trade Composition Plants as any other class of plant use the MONOMELT System of metal control.

## Monomelt Improves Quality for Printers and Publishers, Too!



Hundreds of printers and publishers, as well as the majority of trade composition plants, have found that the MONOMELT System of metal control improves the quality of their type and at the same time reduces composing room costs.

Feeding dead type metal directly into the MONOMELT hopper, instead of melting and pigging, not only reduces handling to a minimum but also cuts down the drossage loss of vital alloys . . . holds metal in better

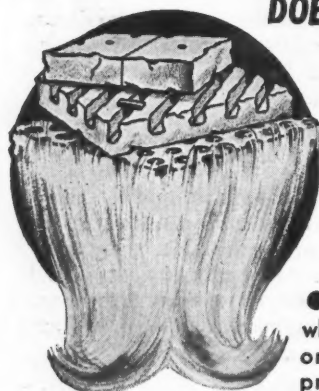
balance longer. Molten metal, not cold pigs, is fed directly into the melting pot allowing 25 to 50 degrees lower casting temperature. Machine troubles (squirts, fouled throat, etc.) are practically eliminated and the quality of type is definitely improved.

Investigate the MONOMELT System of type metal control and find out why the majority of trade composition plants throughout America, where utmost quality is paramount, depend on MONOMELT.

Write today for the new illustrated folder, "To Speed The Printing of a Perfect Page"

# MONOMELT COMPANY

1612 POLK STREET NORTHEAST  
MINNEAPOLIS 13, MINNESOTA



DOES *Your*  
METAL BASE  
HAVE "LONG  
WHITE  
WHISKERS"  
?

● Many a printer who prides himself on his up-to-date presses and wide range of modern type faces is still using anti-

quated metal base . . . purchased before PMC's new base materials and close tolerance machining set today's standards for metal base construction and performance. Replace old base with either a PMC Warnock Diagonal Block and Register Hook System or a PMC Sterling Toggle Hook and Base System, and you'll discover promptly that you're on the direct route to greater printing profits. Write today for circulars describing in detail these two PMC contributions to "precision presswork."

**THE PRINTING MACHINERY COMPANY**

434 COMMERCIAL SQUARE

CINCINNATI 2, OHIO

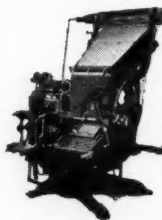
23 EAST 26th STREET

NEW YORK 10, N. Y.

## Linotype Supply Co.

ESTABLISHED 1914

LEADING DEALERS IN USED AND  
REBUILT TYPESETTING EQUIPMENT



Model K's and 5's  
Model 8's, 2 and 3  
Magazine Machines  
Models 17, 18 and 19's  
Models 25 & 26 Mixers  
Models A, B, C, X  
Model E 42 em Mixer  
Monomelts  
Gas Pots

Lino-Inter Mats,  
Parts, Accessories  
Ludlow Mats  
Imposing Stones  
Metal Furnaces  
Metal Feeders  
Mitering Machines  
Lead and Rule Cutters  
Magazine Racks

WRITE FOR DETAILS

**HIGHEST CASH PRICES PAID for  
SINGLE UNITS OR COMPLETE PLANTS**

A LARGE SUPPLY OF  
LINOTYPE AND INTERTYPE PARTS  
IN STOCK FOR IMMEDIATE DELIVERY

APPRAISERS, LIQUIDATORS AND  
EXPORT SPECIALISTS

**337 CANAL ST., NEW YORK 13, N. Y.**

TELEPHONE CArol 6-0916-7



# The "Solution"

FOR YOUR INK OFFSET PROBLEMS

## Paasche's "No-OFFSET" SOLUTION

WRITE FOR COMPLETE LIST OF  
SOLUTIONS, WITH PRICES

You get positive prevention against ink offset, smudging or sticking with Paasche "No-Offset" Solution. Gives you the most effective sheet separation—clean and free flowing—no agitation required—non-settling—non-toxic, harmless, non-inflammable.

Paasche pioneered the development of "No-Offset" equipment and the most effective solutions—making an unbeatable combination.

Paasche solutions may be used to prevent ink offset on any kind of printing, including metal foil and cellophane, food wrappers and containers—and to meet various climatic conditions.

*Paasche Airbrush Co.*

DIVERSEY PARKWAY • CHICAGO 14, ILLINOIS  
PAASCHE AIRBRUSH (CANADA) LTD., 300 MAIN ST., TORONTO . . . 41 YEARS PIONEERING AIR DEVICES  
Branch Offices in all Principal Cities



**Save Time, Reduce Costs,  
Get Better Printing with**

**M&W IRON FURNITURE**

\* When there is space to be filled in a chase, use M&W iron furniture of uniform height and accurately machined to specified pica lengths and widths. A well-chosen font of iron furniture will enable you to save time by using fewer pieces, and will insure efficient, safe, and sure lock-ups. Order from your dealer today for prompt delivery.

**MORGANS & WILCOX**

MANUFACTURING COMPANY

DEPT. 1 MIDDLETOWN, N. Y.

PRINTERS SUPPLIES SINCE 1878

*Acclaimed by All:*

- Zephyr Halftone Black
- Zephyr Super Black
- Zephyr Utility Black

Available for any job . . .

Sets with lightning rapidity . . .

Backs up clean in 30 minutes . . .

Dry as a bone in one hour . . .

*Try them and you'll buy them.*

**SERVICE  
FROM COAST TO COAST**

*Beneath this stack, experience research  
and service are at your command*



**Sinclair and Valentine Co.**  
MAIN OFFICE AND FACTORY: 811 WEST 120th STREET, NEW YORK, N. Y.

Albany	Boston	Cleveland	Denver	Los Angeles	Minneapolis	New York	Philadelphia
Baltimore	Charlotte	Dallas	Havana	Kansas City	Miami	New Haven	Salt Lake City
Birmingham	Chicago	Dayton				New Orleans	Seattle

# Classified Buyers' Guide

**WICKWIRE SPENCER STEEL**  
A DIVISION OF THE COLORADO FUEL AND IRON CORPORATION  
800 FIFTH AVENUE NEW YORK 18, N. Y. LONGACRE 5-0000

## An Open Letter to Printers:

Stationery styled specifically with an eye to its promotional value is, as you know, a definite business asset. That's why we feel particularly grateful to our printers, Brogle and Company, for developing this "promotional quality" in our stationery by using Ecusta Fine Flax letterhead paper.

We welcome this opportunity to tell you also that Brogle and Company have commented on the excellent press performance features of Ecusta air mail paper, which met exacting pressroom standards through every operation. We hope this message may help you when recommending Ecusta stationery to your customers.

Cordially,

*Charles B. Konselman*  
Charles Konselman  
Advertising and Public Relations  
Director

**PRINTERS:** Take a tip from Mr. Konselman — like many another alert-minded advertising executive, he recognizes the promotional value of a modern, distinctive, functional letterhead paper. With Ecusta, you can serve your customers better and at the same time develop more profitable sales. Keep Ecusta samples on hand — your merchant can supply you with them — call him today. Distributed Coast-To-Coast by leading paper merchants.



## ECUSTA PAPER CORPORATION

FINE FLAX AIR MAIL  
FINE FLAX WRITING

BIBLE PAPER  
SPECIAL MAKEREADY TISSUE

THIN PAPER SPECIALTIES

PISGAH FOREST • NORTH CAROLINA

## BRONZING MACHINES

• **MILWAUKEE BRONZERS**—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

## BUSINESS OPPORTUNITY WANTED

• **WISH TO PURCHASE** publication printing plant, 3000 feet or more, in or near Illinois or Missouri. Write P. O. Box 232, Eugene, Oregon.

## CALENDARS AND CALENDAR PADS

• **WHOLESALE** Calendars for the printer. Do your own imprinting. Few calendar salesmen are on the road now. Be the first in the field—which means more calendar sales for the printer. FLEMING CALENDAR CO., 6540 Cottage Grove, Chicago 37, Illinois.

• **CALENDAR PADS**—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

## ENGRAVED STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

## EQUIPMENT WANTED

## WANTED TO BUY

Miehle & Babcock Cylinders—hand fed and automatic, all sizes.

Cleveland, Dexter, & Baum Folders, C&P & Thompson Presses, all sizes Cutters — sawtrimmers — proof presses

LINOTYPES & INTERTYPES

## Payne & Walsh Corp.

82 Beekman St., New York 7, N.Y.

BE 3-1791

Your Most Dependable Suppliers

## EMBOSSING PRESSES WANTED

1 OR MORE

Manufactured by Kiess & Gerlach of Stuttgart, Germany.

2 COLOR—LARGE SIZE

F. E. MASON & SONS—Batavia, New York

• **WANTED:** 22x34 or larger Harris offset press. Advise type of feed, delivery and best cash price. Madison Company, 307 West Congress St., Detroit 26, Mich.

(Continued on next page)

## MEGILL'S Spring Tongue GAUGE PINS



QUICK ON . . . The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

## Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY

763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

## MEGILL'S Patent Original Steel GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.



# FOLDERS

## BAUM FOLDERS

WORLD'S GREATEST  
FOLDING MACHINE  
VALUES

RUSSELL ERNEST BAUM  
615 CHESTNUT STREET, PHILADELPHIA, 6

### FOR SALE

*Mr. Printer:*

OUR CONSULTATION DIVISION  
INVITES YOUR PROBLEMS ON

**Modernization • Replacements  
Disposal of Old Equipment  
Exchanges • Consolidation  
Retirement**

Many years operating as consultants to printers equips us to serve you confidently and expertly. Never in the graphic arts history has printing machinery brought prices such as prevail today. Never has there been a better opportunity to make important decisions.

Perhaps you have been thinking for some time of retiring. Ask us to advise you. Write freely and in confidence on any problems listed above, or others which concern printing production and equipment. You will receive prompt and helpful service.

#### DESIRED AT PREMIUM PRICES

PAPER CUTTERS • MIEHLE UNITS  
2 COLOR UNITS • 4 POST EMBOSERS  
OFFSET EQUIPMENT  
BINDERY EQUIPMENT

#### CURRENT OFFERINGS

##### PRESSES

1 Style B Kelly  
2 Pony Miehl  
2 8x12 C&P Presses  
2 12x18 C&P Presses  
14x22 C&P Jobber  
15½x22 Golding Jobber  
36x48 Dexter Folder & Feeder Model 190  
21x28 Baum Folder Automatic  
50" Inman Slitter and Rewinder with 40 Heads  
AC Motor  
44x64 U P M Bronzer  
Several Fuchs and Lang Bronzer (smaller)  
Schwartz Feeder for 7/0 Miehl  
Wesol Dura Plate Molding Press, Size 26x28  
Original Master Gravure Screen, size 14½x17½  
175 Line (Effuscreen)  
62" Seybold Knife Grinder.

## PRINTERS EXCHANGE

Producers of The Speedmaster

705 S. WELLS ST., CHICAGO 7

(Continued on next page)

HERE'S WHAT YOUR CUSTOMERS  
ARE READING ABOUT YOU!

HOW MUCH IS A NEW  
CONTACT WORTH?

AT ANY PRICE, you can't afford to allow so-so letterheads be your first contact. But your printer can tell you how you can get quality appearance at a reasonable price. He handles paper every day... has expert knowledge on how it will perform under all conditions. For stationery, business letterheads and forms we think he will advise you to choose

Rising  
Bond

Rising  
Papers

- ✓ 25% rag
- ✓ Four weights
- ✓ Excellent printing surface for engraving, lithography, gravure or letter press
- ✓ White and 3 colors
- ✓ Envelopes in 6 sizes

When you want to KNOW... go to an expert!

**Rising Papers**

Ask your printer... he KNOWS paper!  
Rising Paper Company, Housatonic, Mass.

SURE, this advertisement is signed "Rising"... but it's about you! We think this is the soundest approach to selling quality paper. You know paper so you know Rising's reputation for delivering the goods when your customers ask for something "better than average." It all adds up to better business for both of us. Rising Paper Company, Housatonic, Mass.

Advertisements like these appear  
in executive, advertising, sales and  
sales promotion publications.

Rising  
Papers

**Rising Papers**

PRINTING AND TECHNICAL

## POTOMAC COVER

## DISCO BLOTTING LINES

## DISCO WOODGRAIN COVER

## POTOMAC VELOUR

## THE QUALITY QUARTET

**POTOMAC COVER.** In the new Sample Book of this moderately-priced line are *new and brighter colors* with qualities designed to make your work easy and profitable.

**WOOD GRAIN COVER.** The famous two-ply stock, decorated on one side with authentic reproductions of wood grains, widely used for unusual creations. New Sample Book ready soon.

**POTOMAC VELOUR.** The soft, velvety surface of "The Fine Suede Paper of America" offers many opportunities to produce distinctive covers and announcements with a *single printing* on any one of a variety of attractive colors.

**DISCO BLOTTING.** There are many different colors and textures in this line—all equally receptive to writing and printing ink. They please customers . . . easy on the press too!



DISTRICT OF COLUMBIA PAPER MILLS, INC.  
WASHINGTON 7, D. C.

Classified Buyers' Guide (continued)

FOR SALE (continued)

### FOR SALE Monotype Equipment

Composition Casters  
Convertible Casters  
Type Casters  
Lead & Rule Casters  
Keyboards, 65 & 90 em  
Keybars, Keybanks, Wedges,  
Scales  
Composition & Display Mats  
Molds, etc.  
Complete Monotype Plants  
Equipped  
New list and details on request

**Payne & Walsh Corp.**

82 Beekman St., New York 7, N. Y.

BE 3-1791

Your Most Dependable Suppliers

### A Precision Machine Shop Rebuilding and Servicing PRINTING EQUIPMENT ONLY

Our present stock includes—

Kelly B Special 17x22  
2 Miller Simplex 20x26  
Wright 3 spindle drill  
Miehle Pony 26x34½ bed  
Miehle No. 1, 39x53 bed  
New Paasche Non-Offset  
Guns

**TYPE & PRESS OF ILLINOIS**

INCORPORATED

220 South Jefferson, Chicago 6

Cable—TYPRESS, Chicago

• For Sale: An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

(Continued on next page)

## AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED  
SOLD BY ALL DEALERS

**AMERICAN STEEL CHASE COMPANY**

31-31 Forty-Eighth Avenue, Long Island City, New York

## INKS

FOR SHARP IMPRESSIONS  
in Litho-Offset and Printing  
FOR METAL DECORATING

Get Varnishes and  
Dryers, too, from **Gaetjens, Berger & Wirth, Inc.**  
35 YORK ST., BROOKLYN, N. Y., • 538 S. CLARK ST., CHICAGO

## ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses  
for Folding Box Manufacturers. Tell Us Your Requirements

**WALTER SCOTT & CO., INC., PLAINFIELD, N. J.**

**Rouse** TIME SAVING  
EQUIPMENT FOR PRINTERS  
Mitering Machines • Composing Sticks • Slug Clippers  
Band Saws • Lead and Rule Cutters • Type Gauges

**H. B. ROUSE & CO., 2214 N. Wayne Ave., Chicago 14, Ill.**

*Classified Buyers' Guide (continued)*

**FOR SALE (continued)**

• **FOR SALE.** Going commercial printing plant. Gross better than \$30,000 annually without effort. Miehle horizontal, Optimus cylinder, Miehle vertical, three platen presses, Seybold cutter, Cleveland folder, Boston stitcher, etc., all individual motors. Inventories \$30,000. Price \$20,000 cash. Equipment must be removed. Need space for newspaper expansion. Jeannette Publishing Company, Jeannette, Penna.

• **LINOTYPE MATS FOR SALE**—Two fonts of Benedictine light face with italic and small caps, 8 and 10 pt. in too good condition to junk. Will ship on approval, \$20.00 each. Bressett, Sentinel Printing Co., Keene, N. H.

• **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

• **51 x 75 TAYLOR REGISTERSCOPE.** Like new. Will fit on your steel imposing surface. Turner Type Founders Co., 2630 Payne Avenue, Cleveland 14, Ohio.

**HELP WANTED**

• **TYPOGRAPHER-PRODUCTION MAN WANTED.** Somewhere there is a young man who has studied printing—perhaps worked in a composing room—knows how printing forms go together—and who has a flair for typography, the knack of selecting the right type for a particular spot. This man is eager to associate with a busy company where there is an appreciation of typographic excellence—a place where he can put his present knowledge to good use and move ahead as fast as he demonstrates ability to do so. One of the largest printers in upstate New York, with a long record of successful operation, has an opening for such a man—to make layouts, mark up copy, order artwork and engravings, and generally to supervise the production of printed pieces from idea to finished job. If you can qualify, address a letter giving your age, experience, educational background, and other pertinent information to: Box M-900, % The Inland Printer, 309 W. Jackson, Chicago 6, Illinois.

• **GENERAL SUPERINTENDENT** for large commercial printing establishment in Middle West doing both high-class letterpress and lithography. Unusual opportunity for right man. Must be experienced and well recommended. Write box M-903, % The Inland Printer, 309 W. Jackson, Chicago 6, Illinois.

• **PRINTING SALESMAN'S OPPORTUNITY**—Have excellent opening for hi-type salesman on \$50M year territory. Salary \$300 per mo. base against commission, direct mail and individual help. By well-established progressive Northwest printing house. Write Box M901, % The Inland Printer, 309 W. Jackson, Chicago 6, Illinois.

• **RULING MACHINE OPERATOR.** Steady work. Union Shop. Best working and living conditions. State age and experience in first letter. Shaw & Borden Company, Spokane 2, Washington.  
(Continued on next page)

WHEN YOU THINK OF

WRITING... THINK OF

# Whiting

Whiting's Imperial Bond, 100% Rag, possesses a ruggedness and durability that are traditional characteristics. Strength and permanence are worked into its fibers by craftsmen long trained to the task. Every sheet of Whiting's Imperial Bond is made from carefully selected rags. The fibers are unusually long, forming the basis of the sheet's extreme strength. It is especially recommended for producing the highest quality of letterheads and it has been the standard paper for the legal profession for many, many years.



Price List Furnished on Application

**WHITING PAPER COMPANY**

MILLS: HOLYOKE, MASSACHUSETTS

111 N. Canal St., Chicago 6, Ill.  
10 High Street, Boston 10, Mass.

154 West 14th St., New York 11, N. Y.  
619 Chestnut St., Philadelphia 5, Pa.

## 200,000 COUPONS WITHOUT AN ERROR

—that's what One Printer did with Numberite.

Try this time-saving, paper-saving, temper-saving specialty—the only compound made especially for numbering machine maintenance. Super-powered solvent action gets all the dirt, gum, ink, and rust—inside as well as outside. Lubricates, rust-proofs, protects, with non-oily, dust-shedding coating. Better protection than storing in oil. Quick and easy to use. Pays for itself many times over in reduced press stops, time and paper saving. Satisfaction guaranteed or money back. Sold by good dealers everywhere. If yours does not have it, write for name of dealer near you.

**LINDEN CHEMICAL PRODUCTS CO.**

523 15th St., Des Moines 14, Iowa

# NUMBERITE

*Now Back in Production!*

NEW HIGH-SPEED, STRAIGHT-LINE-FEED

## Cheshire Mailing Machines

**AUTOMATICALLY CUT AND ATTACH  
ADDRESSED LABELS TO ANY PUBLICATION**

- Newly improved straight line feed
- Late design labelling head increases efficiency
- Proved by years of service—highest speeds

Write your requirements to

**CHESHIRE MAILING MACHINES**

1415-25 WEST ALTO RD. ST.

CHICAGO 14, ILL.



**BINDINGS and COVERS** } *that make good first impressions*

**LAST**

**COMMAND ATTENTION WITH  
THE ADVANTAGES OF MECHANICAL BINDING**

**PLASTIC . . . in standard colors**  
**WIRE-O . . . plain and in colors**  
**RING-KING . . . wire coil**

DECO will supply your choice. Schedule the mechanical binding with DECO when you accept the printing order and schedule your press run. Be sure of prompt delivery from the largest mechanical binding facilities in the middlewest.

Creative artists and cover craftsmen are waiting to produce eye-appealing stamped and embossed covers that bring customer satisfaction.

*Mechanical Binding Specialists  
Creative Cover Craftsmen*

**PHONE — WIRE — WRITE**  
**DOBSON-EVANS COMPANY**  
COLUMBUS, OHIO



**ROSBACK**

• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

**F. P. ROSBACK COMPANY**  
*Largest Perforator Factory in the World*  
BENTON HARBOR, MICHIGAN

**THE RATHBUN  
& BIRD COMPANY, INC.**

IN BUSINESS SINCE 1898

**Machinists**

FOR LITHOGRAPHERS • PRINTERS

PLANTS MOVED • REPAIR SERVICE  
MACHINES RECONDITIONED

85 Grand St., New York, N.Y. • Tel.: CAnal 6-4144-4145-4146

**BUY AS A UNIT** ★ *Convenient-Compact-Clean* ★ **SELL AS A UNIT**

**CASLON BOND**

Accurate mill-cut 8½x11 • white, 500 plus\* sheets to box, 10 boxes to Pak

**CASLON BOND PAK**  
holds 10 boxes • 5000 plus\* sheets • a complete storage or delivery unit with space for label

**CASLON UTILITY BOX**  
contains 500 plus\* sheets • 8½x11 • white • 10 boxes in Pak • has label for your name • U. S. Patent 2319018  
\*extras for make-ready

**Watermarked**

*The Monising Paper Co. • 135 S. La Salle St. • Chicago 3, Ill.*

**BUY AS A UNIT** ★ *Convenient-Compact-Clean* ★ **SELL AS A UNIT**

*Classified Buyers' Guide (continued)*

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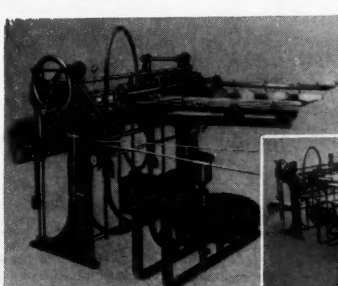
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VOL. 116 • NO. 5



MARCH, 1946

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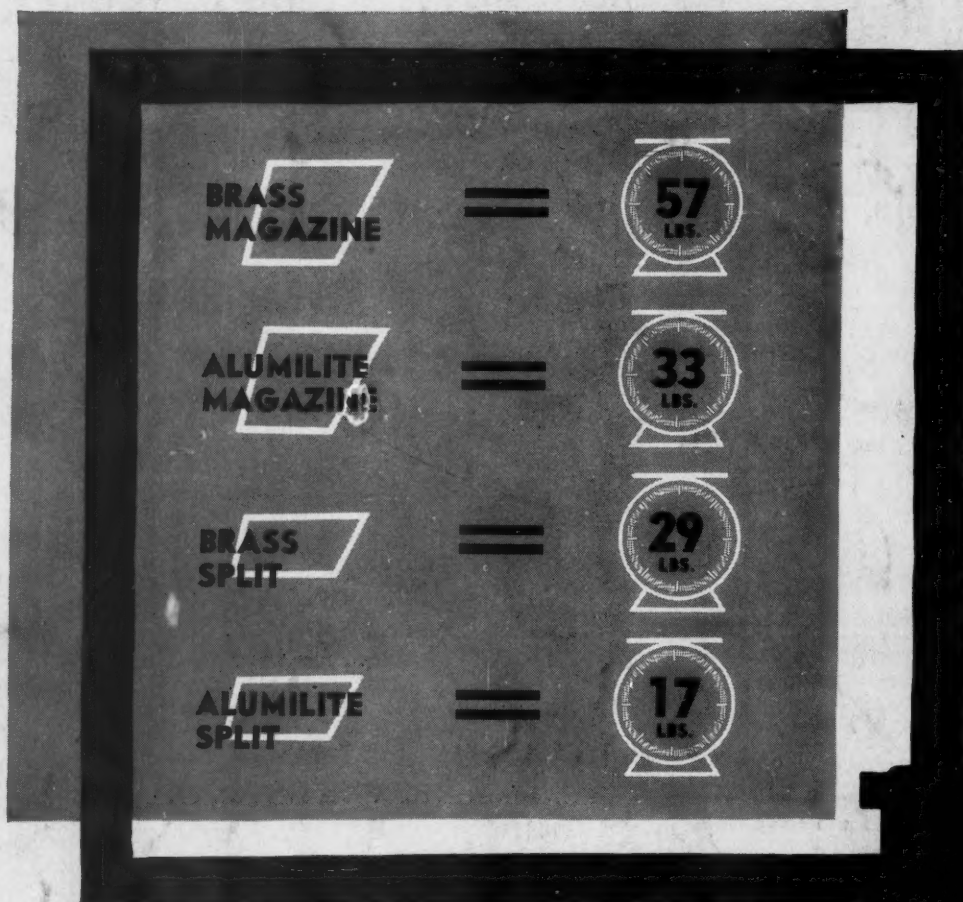
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